

NUMBER 51 JUNE 1990



U.K. £1.60

FREE
HORSE (LONDON)
&
TRICK OR TREAT
POSTERS

CHINA

■■■■■■■■■■
MEZZROW

FASTWAY

◆◆◆◆◆◆◆◆◆◆
SACRED REICH

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
ATROPHY

■■■■■■■■■■
CELTIC FROST

▶▶▶▶▶▶▶▶▶▶
PRONG

●●●●●●●●●●
DEATHANGEL



**DAMN
YANKEES**

ALSO

SCATTERBRAIN • D.R.I. •
DISTANCE • POLTERGEIST •
MIND OVER FOUR • KILLER
DWARFS • DEFIANCE • YNGWIE
MALMSTEEN • ACID REIGN •
SCOTT BURNS

METALLICA
**LIVE
IN THE
BLACK**

KIRK HAMMETT (METALLICA) Pic Stuart Taylor

ISSN 0959-6461



06

BATHORY

HAMMERHEART

The stupendous new album. Fifty-six minutes of magic.

On LP, Cassette and CD.

NLK 153

A furore normannorum libera nos domine

NOISE

INTRODUCTION

It must be Christmas! I mean it's not everyday that you get a special back-stage look at Britain's premier heavy metal band is it? But, generous as ever the mighty **MAIDEN** provide you with your very own **ACCESS ALL AREAS** pass, inviting you to take a look at exactly what it takes to bring their show to your town.

Here we present the Un-Sung Heroes of the tour: the roadies, the techs, and the whole range of support services that together make **MAIDEN** one of the greatest touring bands in the Metal World.

Did you know that Eddie has his own road-crew for example? Or that alongside the instruments, amplifiers, lights and sound-equipment there is a special flight-case that houses...wait for it, a washing machine! Well, here we have pictures that prove, so read on and enjoy.

Also this month look out for the second issue of **METAL XS** video magazine that features **IRON MAIDEN** in their home studio and traces their video history back to the ground-breaking "Run To The Hills". Phew! and Happy Christmas from all at **FORCE 10** Publications, the home of **ACCESS ALL AREAS**, **METAL FORCES** and **METAL XS**.

ACCESS ALL AREAS: Suite 16, 46-48 Osnaburgh St., London NW1 3ND, England. Tel: 071 388 5425 Fax: 071 383 5354 Managing Editor: Bernard Doe. Editor: Dave Shack. Words: Dave Shack. Photos: Nick Matthews. Advertising Manager: Andrew Stearman (Tel: 071 388 5425). Publisher: Force 10 Publications Ltd. UK Newsagent Distribution: MMC Ltd. Typesetting and Design: AfterImage, London. Reprographics: KOI, W.G.C., Herts (Tel: 0707 338737) © 1990 Force 10 Publications Ltd.



Hello again and welcome to another issue jam-packed with metal, metal and... yes, more metal! I hope you all enjoyed our special issue No.50 and judging by your response to the competitions I think you did, which is all we ask.

This issue is again a classic mixture of styles and permutations of metal that range from the likes of SCATTERBRAIN, PRONG and POLTERGEIST right through CELTIC FROST, KILLER DWARFS and DAMN YANKEES to FASTWAY, CHINA and DISTANCE. Add to that a major piece on METALLICA, chuck in a live report on Birmingham's Easterfest, YNGWIE MALMSTEEN, BURNING TREE and D.R.I. and you've got plenty to wade your way through, right?

Very, very shortly we'll be announcing some special news which will really take MF into the Nineties. So, hold on tight and, as always, keep on rockin'.

David Shack

METAL FORCES
SUITE 16
46-48 OSNABURGH STREET
LONDON NW1 3ND
ENGLAND
Telephone: 081 388 5425
Fax: 081 383 5354

MANAGING EDITOR
BERNARD DOE

EDITOR
DAVE SHACK

NEWS EDITOR
JERRY EWING

STAFF WRITERS
ROB CLYMO, MIKE EXLEY, KELV
HELLRAZER, BORIVOJ KRGIN
and JOHN RICARD

TYPESETTING
AFTERIMAGE, LONDON

CONTRIBUTORS
KEN ANTHONY, DIRK BALLERSTÄDT, MARK BLAKE,
DAVE CONSTABLE, JAY DAMAGE, TONY DILLON,
CHRIS EMBLEM, JUDITH FISHER, STAN FORDBRIDGE,
FRED GARVIN, LENA GRAAF, MICK JARVIS, STEVE
PRICE, BRIAN PITHERS, CERI REYNOLDS,
GARRY SHARPE, RICHARD THOMPSON and
CARL WILLIAMS

PHOTOGRAPHERS
JOE HANDLEY, TIM KEENAN, NICK MATTHEWS,
MARC PASCHKE, BRIAN RADEMACHER and
STUART TAYLOR

ADVERTISING
ANDREW STEARMAN
(Tel: 081 388 5425)

SECRETARY
DEBORAH DOE

PUBLISHER
FORCE 10 PUBLICATIONS LTD

UK NEWSAGENT DISTRIBUTION
MMC LTD

REPROGRAPHICS & PLATEMAKING
KOI REPROGRAPHIC LTD., W.G.C.,
HERTS (Tel: 0707 338737)

SUBSCRIPTION RATES
6 issues - £12.00 (Europe £13.50 Rest Of The World
£17.00/\$27.00)
12 issues - £24.00 (Europe £27.00, Rest Of The World
£33.00/\$54.00)
Individual copies of METAL FORCES are available for
£2.00 (Europe £2.50, Rest Of The World £3.00/\$5.00).
All prices include post and packing.

All sterling cheques, International Money Orders and
P.O.'s should be made payable to: FORCE 10
PUBLICATIONS LTD and sent with your order to: FORCE
10 PUBLICATIONS, Suite 16, 46-48 Osnaburgh Street,
London NW1 3ND, ENGLAND.

© 1990 FORCE 10 PUBLICATIONS LTD

7

MEZZROW

Swedish thrashers
in for the kill



8

DISTANCE

Superlative AOR that
may be connected to
Berlin and is certainly
as mighty as a
powerstation

11

MIND OVER FOUR

The number's up for
these innovative
California rockers

12

DEATH ANGEL

Settle down in your
seats as these Bay Area
thrashers stage Act III

16

SACRED REICH

No compromise, no
holds barred, here's
thrash the American
Way

19

PRONG

New Yorkers in no
mood to argue about
album number three



20

DAMN YANKEES

Possibly the super
group of the 90's flying
the Stars and Stripes

22

FASTWAY

Good, good rock all
about bad, bad girls
from messrs. Hart
and Clarke

23

SCATTERBRAIN

Off-the-wall madness
from these
troublesome loonies

24

ATROPHY

Arizona metallers
back for more and
clearly violent by
nature

49

KILLER DWARFS

Canada's little big men
getting down and dirty



50

DEFIANCE

Bay Area boys
forgetting all about
earthquakes with Void
Terra Firma

53

CELTIC FROST

Mirror, mirror on the
wall are Switzerland's
finest vein at all

54

POLTERGEIST

Swiss thrashers in
depressive mood

56

CHINA

Swiss melodic
rockers full of
eastern promise



68

METALLICA

There *is* justice in the
world as Lars and the
boys return to these
shores

REGULAR FEATURES

HOT METAL	
News	4
RAZE HELL	
Glam & AOR news	10
METAL MENAGERIE	
Producer Scott Burns	14
DISPATCH	
Readers Letters	15
ROCK ON THE	
AIRWAVES	
Radio report	18
METAL ON VINYL	
Album & Single reviews .	25
POSTERS	
Horse (London) and	
Trick Or Treat	33
OUT OF THIS WORLD	
Alternative video & book	
reviews	44
CHART/PLAYLISTS	46
FANZINES	47
PENBANGERS	51
NO JUSTICE	
American metal news ...	57
DEMOLITION	
Demo reviews	59
FRONTLINE	
Live reviews	64
CLASSIFIED	70
TOUR DE FORCE	
Gigguide	71

HOT METAL



■ **ANNIHILATOR** have completed work on their second full-length release, now titled, "Never, Neverland". Recorded at Vancouver Studios (in Vancouver, obviously) and mixed at Quebec's famed Le Studio, "Never, Neverland" contains the following ten cuts: Side One - "The Fun Palace", "Road To Ruins", "Sixes And Sevens", "Stonewall", "Never, Neverland" Side Two - "Imperiled Eyes", "Kraft Dinner", "Phantasmagoria", "Reduced To Ash", "I'm In Command".

The new recording is the first to feature the vocal contributions of Coburn Pharr (ex-OMEN) who replaced Randy Rampage late last year.

Commenting on the new album, guitarist Jeff Waters had this to say: "It's typical ANNIHILATOR stuff since most of it was written before Coburn was even in the band, but it's got a more melodic edge to it because Coburn's voice is obviously a lot more flexible than Randy's was."

Produced by Glenn Robinson, who's most recently worked with VOIVOD on the "Nothingface" LP, "Never, Neverland" is scheduled for release in late July, after which the group will embark on an extensive world tour.

BORIVOJ KRGIN

■ **QUEENSRÛCHE** are preparing to begin work on their new album, tentatively entitled "Empire", which is the long awaited follow-up to 1988's much acclaimed "Operation: Mindcrime" opus. The Seattle metallers will also have a track, "Last Night In Paris", on the forthcoming soundtrack album to the movie *Ford Fairlane*.

■ **WHITESNAKE** guitarist **STEVE VAI** has just had his latest solo album, "Passion And Warfare", released by the Relativity label in the States. Rumour has it that the album will soon receive a UK release through Music For Nations.

■ Former **DEEP PURPLE** singer **IAN GILLAN** has recently signed to Teldec/East West Records and completed his first solo album since leaving **DEEP PURPLE** last year. Entitled "Naked Thunder", it's been produced by Leif Mases (previous credits include **JEFF BECK**, **LED ZEPPELIN** and **JIMMY PAGE**) and is set to be released on July 16th, with IAN undertaking a lengthy world tour in support.

His new band, consisting of ex-MSG men Chris Glenn and Ted McKenna (bass and drums), ex-GREG LAKE keyboard player Tommy Eyre and guitarists Steve Morris and Mick O'Donoghue will kick off in Moscow on May 11th and IAN will be including 10 dates in Armenia as a result of his involvement with the *Life-Aid Armenia* project.

British fans will get their first chance to see the band on September 2nd when they will be appearing at London's Town And Country Club. Tickets are £9 and available from all usual sources.

Following a tour of Western Europe, the band will return to these shores for a lengthy British tour being planned for the Winter. However, GILLAN plans not just to play major venues but is asking fans to write to him requesting where they would most like to see him play. Tour promoters have committed themselves to include those areas most requested in their future plans.

The address to write to is: Bugle House, 21A Noel St, London, W1.

■ pomp rockers **STYX** are said to have reformed. The line-up features original STYX members Dennis De Young, James Young, Chuck Panozzo and John Panozzo, but with guitarist Tommy Shaw having recently appeared in **DAMN YANKEES** alongside Ted Nugent and Jack Blades, it appears that solo AOR man Glenn Burtnick is taking Shaw's place. STYX's last studio LP "Kilroy Was Here" surfaced in 1983, whilst their live LP "Caught In The Act" appeared in 1984.

■ Geffen have just released the self titled debut LP by LA based **LITTLE CEASAR**. Produced by Bob Rock (**AEROSMITH**, **MÖTLEY CRÜE**), the album has sold consistently well on import and is described as Ray Charles meets AC/DC.

■ **MEGADETH** have finally confirmed their new line-up. Original members Dave Mustaine (vocals/guitar) and Dave 'Jr' Ellefson have been joined by drummer Nick Menza (who played on the band's "No More Mr. Nice Guy" hit single) and former **VIRGIN**, **HAWAII** and **CACOPHONY** guitarist Marty Friedman. The band are currently working on their fourth studio album in Los Angeles, although latest reports suggest that producer Mike Clink has walked out on the project to work on the new **GUNS N'ROSES** album.

■ **BRITNY FOX** have parted company with vocalist "Dizzy" Dean Davidson and are currently auditioning for a replacement. Meanwhile "Dizzy" has put together a new project that goes under the monicker of **KEYED SUSAN**.

■ **NWOBHM** stars **BLITZKREIG** have returned with a new line-up and a new 5 track EP due for release through Neat Records in June. Entitled "10 Years Of Blitzkreig" the EP features the following tracks: "Buried Alive", "Blitzkreig", "Night Howl", "The Sentinel", "Nocturnal Vision". The band's current line-up features original vocalist Brian Ross with Glenn S. Howess, Tony J. Liddle (guitars), Glen Carey (bass) and Gary Young (drums).

■ German thrashers **DESTRUCTION** release a new album, "Cracked Brain", through Noise International in June. The album features **POLTERGEIST**'s Andre on vocals who was brought in following the departure of Schmier (vocals/bass) mid-way through the recording. Although no replacement for Schmier has yet been found, **DESTRUCTION** are planning a summer tour to promote the album.



IAN GILLAN

■ British rockers **THUNDER**, whose guitarist's Luke Morley and Ben Matthews have been working on the latest **BAD INFLUENCE** material, have been confirmed as the opening act for this year's **MONSTERS OF ROCK** festival at Donington Park this year. They join **WHITESNAKE**, **AEROSMITH**, **POISON** and the **QUIREBOYS** on the days bill and will be on stage at around 2pm. The whole ten hour extravaganza will be broadcast live on *Radio One*.

■ Hardcore metallers **BAD BRAINS** have just released a live album on Caroline Records. Entitled "The Youth Are Getting Restless", the album was recorded live at the Paradiso in Amsterdam in 1987 and was produced by Ron St. Germain.

■ Producers George Young and Harry Vanda are reportedly no longer working on the new **AC/DC** LP. Instead, it is rumoured that Bruce Fairbairn has been putting the finishing touches to the LP, due out later this year.

■ **MUCKY PUP** have parted company with both guitarist Sean Killenny and bassist Dave Neabore. No replacements have yet been named by the New Jersey based outfit.

■ Former **TOXIC** vocalist Charlie Sabin have joined New York based **BARFLY**, the new combo formed by ex-**GRIM REAPER** guitarist Nick Bowcott. The band, whose line-up is completed by Jinxx Miliam (guitar), Kevin O'Keefe (bass) and Dave Femia (drums), are currently in the studio with producers Jack Ponti and Vic Pepe recording their debut album for RCA Records.

■ German metallers **HELLOWEEN** have recently been writing material for their new studio LP in Hamburg. The band will begin recording the as yet untitled follow up to "Keeper Of The Seven Keys Part II" in June with producer Chris Tsangarides (**THIN LIZZY**, **BRUCE DICKINSON**) and will be released later this year on EMI records and the band will undertake a comprehensive world tour beginning with dates in Europe.



■ As reported exclusively in last month's **RAZE HELL**, **HORSE (LONDON)** have signed to MCA/Mechanic Records in America. The first release on the label will be the bands self financed "Diesel Power" EP, to be released in the USA in June. This will then be available in this country for the first time on cassette and CD (on import of course).

Speaking on how the deal came about, bass player Damon Williams says "I don't think people realise how strong the vibe in America is about the band, especially in New York."

"The vibe is good hear too now though," adds vocalist Gary. "We've been away for a while, but we're back now."

The signing came about thanks primarily to the bands video "Screwed Blued And Tattooed", which has been well received Stateside.

"I think the Americans are much more aware of the British scene than you'd think," continues Damon.

Following on from the release of the "Diesel Power" EP, the band look likely to record a second 12" single, to be followed by the bands first full length album (probably to be released on MCA in this country).

The band are set to headline London's Marquee on Saturday June 16th with **CHUNK** in support as a final gig before they head out to America for their first US tour, where they will air new material that they have recently been demoing in London's Air Studios, including a cover of **ROSE TATTOO**'s "Rock & Roll Outlaw".

"I think it's a sad reflection of the British record industry that we've had to go to America," continues Gary. "But in England, it seems to be bands like **FM**, **THUNDER** and the **QUIREBOYS** who're selling records at the moment, so I think we'll do well in America."

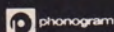
JERRY EWING

ELECTRIC BOYS

Funk-O-Metal Carpet Ride

CD · MC · LP – 10 Tracks produced by Bob Rock & The Electric Boys

METAL WITH A GROOVE YOU COULD DRIVE A BUS DOWN!



CHUCK SCHULDINER (DEATH)



■ Florida's **DEATH** pulled out of their recent European tour at the last moment following a number of 'disagreements' with both their US (Combat) and European (Music For Nations) record companies. As well as apparently making 'outrageous' financial demands, **DEATH** also refused to share a tour bus with support act **RE-ANIMATOR**. Vocalist/guitarist Chuck Schuldiner will be explaining **DEATH**'s side of the story in an exclusive MF interview next issue. Meanwhile, the band are still searching for a 'permanent' replacement for the sacked James Murphy (now with **OBITUARY**). Anyone interested in a 5 minute job should contact: **DEATH**, P.O.Box 644, Seffner, FL 33584, USA.

■ Metalcore Records are set to release the following albums throughout May and June. Death Metal merchants **TORTURE** release their debut LP "Storm Alert" (Core 2) in May, and grindcore band **ATROCITY** release their "Infected" LP (Core 3) in June along with Bay Area thrashers **EPIDEMIC**'s "The Truth Of What Will Be" LP and power metal act **JAG PANZER** re-release their "Ample Destruction" LP.

■ Much touted US East Coast rockers **TYKETTO** will begin recording their debut album on June 4th with producer Ritchie Zito at A&M studios. The album is scheduled for a September release through Geffen.

■ The self-titled debut album from New York quartet **SPREAD EAGLE**, exclusively reviewed in the last issue, will now get a UK release through MCA on May 29th.

■ Dutch rockers **VENGEANCE** have replaced departed vocalist Leon Geowie with British born singer Ian Parry. Parry, previously seen in **AIRRACE** and **MONO PACIFIC** (alongside Zak Starkey) has been involved in writing and recording new material with the band, which is seen as a "progressive extension" of **VNCE**'s style. The band are planning a short tour between May and July throughout Holland, Germany and Belgium.

■ Boston's **GANG GREEN** have replaced Fritz with former **TEMPORARY INSANITY** guitarist Mike Lucantonio.

■ **THE RED AND THE BLACK** is the name of a new outfit put together by former **BLUE OYSTER CULT** guitarist Buck Dharma.

■ Scandinavian rockers the **ELECTRIC BOYS**, currently being hailed as "the Rock n' Roll happening of 1990!", will release their Bob Rock produced debut LP, "Funk-O-Metal Carpet Ride" on Vertigo Records on May 21st.

■ Irish blues rocker **RORY GALLAGHER** releases his new LP "Fresh Evidence" on Capo Records in May. To celebrate the release, **GALLAGHER** fans will have a chance to win a Fender Stratocaster guitar (signed by Rory), a Vox AC30 Amp and Fender t-shirts and plectrums. To win these items all you have to do is enter one of the following shops, step in front of a video camera and play your best guitar lick. The best over-all performance, to be judged by Rory himself, will win the guitar and amp. Those interested should attend the following shops: Tower Records, Argyle St, Glasgow, May 21st, Windows, Newcastle Upon Tyne 22nd, HMV Liverpool 23rd and Tower Records, Piccadilly, London 24/25th. The presentation of the prizes will take place at Tower Records, London June 1st.

Pic Stuart Taylor

Death-Metal aggression
24 minutes of brutal

MORCOTH

RESURRECTION ABSURD



DISTRIBUTION
REVOLVER DISTR. LTD
3 DOVE LANE
BRISTOL BS2 9HP

MINI-LP
60-9708

CENTURY MEDIA
102 STOCKWELL RD.
LONDON SW9 9HE

It's really difficult to be original these days because there are so many metal styles around, whatever you play you'll always end up sounding like someone else..."

Well, yes and no, but it has to be said that the above statement made by MEZZROW vocalist Uffe Pettersson is often true of their own style, and the Swedish five piece can hardly be hailed as some kind of unique musical phenomenon. And although a lack of originality is an oft made criticism of the quintet's adrenalin charged, high velocity material, it doesn't seem to bother them all that much, probably because MEZZROW do what they do with such verve and aplomb that they rise above all those other oh so dull derivative types.

Fair enough you may think, after all, what the hell is original these days, and while I've got my own ideas as to where the bands main source of influence and inspiration comes from, who do their critics reckon they sound like? "Well, I've heard people say that I sound like Chuck Billy," claims the mild mannered singer getting into his stride and seemingly enjoying his job as band spokesman.

Confirming my own suspicions, a listen to the bands debut, "Then Came The Killing" (on the Active label) shows that this bunch do have the roots of their sound deeply implanted in San Francisco's Bay Area. Those Billy comparisons are definitely on the mark and again Pettersson isn't about to disagree. "I take things like that as positive criticism," the singer readily admits. "Chuck Billy is a really good singt I have been changing my style since recording the album, my voice is a lot stronger now and I think that by the next album it will be quite different. I think the power of someone like Chuck Billy is a very important factor, that's what a singer shobe and I like the way all those American singers do it."

Musically too, "Then Came The Killing" is serious Bay Area time stuff, with easy reference points being TESTAMENT and EXODUS or a handful of those other crunchers, like VIO-LENCE or FORBIDDEN perhaps. But what must always be remembered is that MEZZROW are Swedish, and as such don't have a plethora of homegrown talent to tap for inspiration. CANDLEMASS or BATHORY this most definitely is not, although speedsters AGONY could occasionally be looked upon as a like minded outfit in terms of melody and overally infectious song structuring.

"It's very hard for us here in Sweden," continues Pettersson. "The country isn't well known for having good thrash bands, the heaviest and most well known metal bands are of course CANDLEMASS and BATHORY. Our next album will be a bit more original because the material will be a lot newer. We've already written a couple of new songs and, whereas the ones on this album are based on perhaps five or six riffs, the newer ones are based on maybe ten riffs, so I think it'll be a bit different."

Indeed, something else which should be pointed out is that "Then Came The Killing" is actually quite an old statement of the bands style, featuring material from their two hugely popular and widely circulated demos as Uffe elaborates. "It all started back in '85 with a band called NECROMANCER, who were kind of Death Metal back then, then I joined the band in the Autumn of '87 and we changed the

SPEED TEST



ROB CLYMO TALKS TO VOCALIST UFFE PETTERSSON FROM PROMISING SWEDISH THRASHERS MEZZROW

name to MEZZROW. Then around the time we signed with Active, we decided to swap bassists because the one we had, wanted to have a family life. We didn't kick him out or anything though and the new guy (Conny WelQn) really fits into the band well."

The band's line up is completed by Staffe Karlsson (lead guitar), Zebba Karlsson (rhythm guitar) and Steffe Karlsson (drums).

"We'd sent Active "Frozen Souls", our original demo," the singer goes on to say. "Which we did back in '88, and they really liked it but didn't say they were interested at the time. So we did another one, "The Cross Of Tormentation", and they contacted us saying they were. We met up with the label in June '89, they showed us the contract which we thought was really good so we agreed to sign with them. The album was supposed to come out in October last

year. Ha! Ha! And I mean, it's been ready since August '89, so some of the songs on there are two and a half years old..."

Somewhat predictably, technical snags with things like the sleeve artwork and the doctoring of their originally unintelligible logo led to "Then Came The Killing's" biggest delays. Does the singer think it has had a damaging effect on their fan base, or has all the waiting only served to heighten the bands appeal? "Actually we pulled back both demos last summer because of the deal, we pressed about a thousand of the last one and sold all of them within two or three months, which was really good. Then we were telling everyone we knew in the underground that the album was due to come out in October, then it didn't so we had to keep explaining it again and again. Right now the interest here in Sweden is really big, naturally because

we've been around here for quite a while. It should be alright, it would also be great to get a release arranged for the States, but we're not sure yet."

How then, would the vocalist respond to some claims I've heard mentioned that the sound on their "Cross Of Tormentation" demo is slightly better than on the finished album. A point I'm inclined to agree with? "We discussed this in the studio," says Pettersson calmly. "Some people said we were heading in a kind of SLAYER direction with the sound on the demo, but really I think the whole thing is a question of where your tastes lie. I think the sound on the album is good, Mats Lindfors helped out a lot when we mixed the album and Leif Edling of CANDLEMASS was also in the studio with us too."

Another point worthy of getting the singers thoughts on is the ares of lyrics. Have they opened themselves up for criticisms there too. I mean, familiar topics abound? "Well, I write all the lyrics," states the frontman. "The album is based on a lot of different things that go on in the world, nuclear stuff, and I also like H.P. Lovecraft stories, all that stuffn't want to write about things too seriously. Thrash metal is still an aggressive type of music and I think the lyrics should also be a bit aggressive. It wouldn't be so good if I started singing about love and kissing. Ha! Ha!"

Perhaps not. So seeing as "Then Came The " has been in the can for a while now, the newer material Uffe mentioned earlier must have progressed considerably? "Yeah," interrupts the singer, eager to reveal their new found maturity. "We have those two songs, one is called "Trivial Mobility" and the other "Beyond The Barrier Of Sanity". One song is about seven minutes long, and the other one is about five. They're both a lot more technical, we're heading in a more VIO-LENCE, FORBIDDEN type of direction, rather than METALLICA or TESTAMENT.

But how does he think lengthier material will go down. I mean, everybody started doing that a while ago, and frankly a lot of that stuff has got pretty boring now? "Yeah I know," agrees Pettersson, before adding: "But VIO-LENCE and bands like that are writing long songs as well. It's alright as long as you keep them very aggressive, with catchy riffs, so that the song doesn't really seem like seven minutes or whatever. If you really think about the song, put those riffs together in the right way then I don't think people will be bothered by the length. We want to be able to write stuff like that, and then play it really well live so that people can see that we're very tight and well rehearsed. I mean, look at SEPULTURA for instance, they're very tight live and have lots of changes in mood and tempo, that band are just so good."

Unfortunately with only a handful of dates currently lined up for the band in their native Sweden it looks like being a while before we'll be able to witness the band for ourselves over here in the UK. Pettersson though sounds ever optimistic. "I'm really looking forward to playing abroad," he says. "I think we need to do that, go to places like Germany and Holland. We played a show in Denmark and it was really good, they really got into it. We've done very well in the demo charts in all these countries, although a lot of the criticisms have been the same, this Chuck Billy/TESTAMENT stuff, so we've been hearing it for quite a while."

"And," adds the singer with a chuckle, "I think I'm getting used to it, Ha! Ha!" ■

SUPERGROUPS. It's a word frequently used in connection with today's rock bands, and one that probably does them no good at all, still having the stigma of being used in conjunction with Seventies dinosaur acts like ELP, YES and GENESIS. However it's a tag that's been applied to a host of bands that have arisen over the last couple of years, all of whom it would be true to say haven't achieved the standard of success to date that their individual members had in previous bands.

So far we've had the likes of BAD ENGLISH, MR. BIG, BADLANDS, BLUE MURDER and DAMN YANKEES bringing together a host of stars of the Eighties, but one band stands out as being an even more interesting group than any of these. Given the "supergroup" tag by our very own Kev Hellrazer back in issue 48 were Warner Brothers new signings DISTANCE (who garnered a healthy 100% for their debut album).

Now thanks to a record company who thus far have done a terrific job in acting as if DISTANCE don't exist, the chances are only those of you who go out of your way to discover some of the more obscure AOR acts will have revelled in the impressive sounds of "Under The One Sky", but to those of you who may be tempted to gloss over DISTANCE simply cos you don't think they look like a rock band, then read on. Because you're going to find out that's exactly what they are.

However, you have to look back further than "Under The One Sky" to see exactly where DISTANCE come from. They primarily evolved out of the mid Eighties THE POWER STATION, who somewhat shocked the rock world by releasing one hell of a heavy rock LP in 1985. Why? Well, the instigators of that album were none other than John Taylor and Andy Taylor from DURAN DURAN, Tony Thompson, the powerful drummer from CHIC (who appeared with LED ZEPPELIN at Live Aid) and British vocalist Robert Palmer. An unlikely grouping for such a heavy album maybe, but after that band disbanded due to Palmer's reluctance to tour, the seeds of DISTANCE began to grow in Tony Thompson's mind.

Roping in POWER STATION producer and old CHIC cohort Bernard Edwards on bass, the rhythm section was secured. Next up came guitarist Eddie Martinez and session keyboard player Jeff Bova (who'd both been working with Edwards and The on Palmer's "Riptide" album) and final piece of the jigsaw was British born AOR singer Robert Hart who hooked up with the band as they cut some tracks for the movie "Burglar". From then on in, it was "Under The One Sky" and then the waiting for the record company to get things moving. And waiting, and waiting...

"Rock music is like a dirty word with some record companies," sighs Robert Hart reacting to the record companies attitude towards the band. "Especially if it comes from America. I'm disappointed with the situation over here, but it's not unusual."

"I'm getting some kind of response from America," adds Tony Thompson. "Unfortunately it's all word of mouth. There's really been no press or anything in the States, and I'm trying to rectify that now."

To paint a better picture of the record company attitude towards the band, when Metal Forces originally approached the

NO WAY OUT



JERRY EWING GETS THE LOWDOWN ON POWER ROCKERS DISTANCE FROM ROBERT HART AND TONY THOMPSON

record company to do a DISTANCE interview we were told that the band wouldn't be doing any press! Now what kind of band doesn't do press? Not many that I know, especially if they've just released their debut LP. But being the persistent little buggers that we are, somehow, somehow we got through to our boys.

"That's ridiculous," storms Tony. "That makes me so angry. It's such a shame. If people had heard the record over here and they didn't like it then maybe I could understand it, but people really like it. I'm ready to tour Europe and England right now you know, but over here the attitude is so negative. There is no press, and that's so tiring. We've done our job and know the record company isn't running with the ball."

"You know I don't think they know that I'm English," admits Robert. "Especially in my own country. It's amazing. It's such a big company too. But it is difficult for rock acts as you well know."

Of course Robert Hart is no stranger to record company indifference. A solo artist in his own right, last year he released his debut solo LP "Cries And Whispers" on Atlantic. A fine blend of AOR and pop, Hart's vocals combining touches of Paul Young, George Michael and Rob Climie and utilising it all in a rock vein, he is without doubt one of Britain's finest singers. Unfortunately such skill was not enough to prevent his record company forgetting they'd released the album. Subsequently Hart has left the label and is now being approached by several majors for a solo deal.

However, Hart's solo leanings do not

affect DISTANCE or the bands longevity. "We're gonna take DISTANCE as far as we can take it. It's definitely not a one-off project," Hart confirms. "It's good because both projects go hand in hand. Bernard is a successful producer as well as being in the band, Tony has just been working with GLASS TIGER, they know I have a solo career and it's all really cool."

As if to emphasise the comfortable fit of band and solo career, not only is Robert getting ready to hit the road with DISTANCE, he has also been keeping his oar in concerning his solo stuff. "I start rehearsals with my own band to get ready to go out and play in both America and over here," he confirms. "I should imagine we'll end up rehearsing in London. I've found this amazing new guitarist too. He's called Simon Wood and he's from Bournemouth and he's absolutely amazing, so it really looks like he's going to work out."

Moving back to DISTANCE, one thing that may perturb readers is some of the members of the band's associations with the funk world. Well, they proved they could rock on "Power Station", and listening to powerful rockers like "No Way Out", "Rescue Me" and "Give It Up" from "Under The One Sky", it looks like they've done it again.

"Oh I grew up playing rock music," announces Tony. "So did Bernard. We can't get away from the groove thing, but I think that gives us a better chance cos we can appeal to more people. We don't have to talk about what we do, we just play. CHIC started out as a rock band. We used to play rock n' roll, but no-one really wanted to

listen to it. I don't think people were ready to listen to a group of black guys playing rock n' roll. We had to pay our rent and we did the next best thing. It just so happened that disco was becoming really big."

"My favourite drummer was always John Bonham. Him and Ginger Baker are the reason I play drums. All the British cats are who I grew up with, but especially John Bonham. I remember being an altar boy and finding five dollars outside the church, and I ran to the new record shop in my neighbourhood and got the first LED ZEPPELIN album. That really changed my life."

"They're really into that," Hart confirms. "I think that's what makes us slightly different from a lot of rock bands. The r'n'b influence and then Eddie's heavy guitar gives the whole thing a funky rock feel."

Were the band at all worried about not being accepted by rock fans? Despite much of the session work undertaken by the various members with bands like GLASS TIGER and on Robert Palmer's heavier material, there's always the possibility they'll find it hard to fit into an already crowded and notoriously bigotted market. "They took a lot of flak when they did the "Power Station" stuff, but I think they came through it," announces Hart. "It's an interesting combination and we hope we won't be disregarded by rock fans just because we're not as close to GUNS N' ROSES as other bands."

Well here's to hoping they will be accepted, as they most certainly deserve to. Treading a path slightly more in line with mainstream melodic metal than the funky grooves of DAN REED NETWORK and STEVIE SALAS COLORCODE, DISTANCE should appeal to those who find pleasure in bands like JOURNEY, GIANT, BAD ENGLISH and co, but perhaps with a more traditional rock feel to it, whilst they also should appeal to fans of Robert Palmer and Go West style pop/rock too.

And what's in store for the converted? "Well we're about to release "Under The One Sky" as a single," offers Robert. "But only in America (why oh why not here WEA?). We're gonna shoot the video and then we'll see what the response is from radio. Then we're off on the road to do some selected club dates, starting with the China Club at the end of this month, and we're going to take it from there. There's also talk of doing some stuff in Europe too (possibly supporting MICHAEL BOLTON when he hits these shores, as well as doing dates on their own)."

And the reaction from good old Blighty? "Ha ha," laughs Robert. "Nothing really to date, only your good selves. Until we get some firm single release, then it's gonna stay underground for the time being. We're working on getting a buzz going though."

"We're trying to get things moving. It seems to be working in spite of itself," confirms Tony. "We want to let everyone know we are a live band and we can play live and get some press reaction."

Well they've certainly got a great reaction from everyone who's heard the album in this country, and that doesn't just include AOR fans either. And despite much indifference at present from the record company (tut tut!), the band are dedicated to making the project work. With live dates looking like a strong possibility in this country (which is more than can be said for the likes of BAD ENGLISH, MR. BIG, BLUE MURDER, BADLANDS et al), you should check out "Under The One Sky" pronto. And I assure you, once you're into DISTANCE, there really is no way out. ■

DIO

LOCK UP THE WOLVES



THE BRAND NEW ALBUM

LIVE IN THE UK

May 25 Newcastle City Hall
May 26 Manchester Apollo
May 29 London Hammersmith Odeon
May 30 Birmingham; Aston Villa Leisure Centre
June 1 Edinburgh Playhouse

RAZE HELL

KELV HELLRAZER REPORTS ON ALL

THE GLAM AND A.O.R. NEWS

■ **TRYX**, L.A.'s glamster hamsters that feature Jessie Star (vocals), Roxy Deveau (guitars), Tracy Dahne (bass) and Cody Marks (drums), have signed a major deal with Scottie Bros/CBS. They should begin recording in June for a September release. TRYX is interviewing record producers as we speak and hope to get Mike Chapman to produce their debut. The band is currently one of the top three best drawing bands in Hollywood. TRYX Fan Club, 7507 Sepulveda Blvd., Suite 13, Van Nuys, CA 91411.

■ **Ron E. Kayfield** (ex-WAYSTED), despite rumours of a drug induced death, is very much alive and kicking and has just completed an LP with his new outfit **Ron E. Kayfields SAINTS AND SINNERS**. The LP will appear on Rapture Records through Important Distribution with the following cuts: "Naughty Children", "Without You", "We Are Saints And Sinners", "How Will I Know?", "Bad Reputation", "Saturday Night", "Whisky Train", "She Said" (A BEATLES cover), "Devil's Delight" and "She Said She Wants To Come". Joining Ron E (vocals/lead guitar) are: Kenny V (drums), Top Secret (bass) and Dr. Ray (keyboards). The LP is titled "Ron E. Kayfield's Saints And Sinners" and was produced by Ron E. SAINTS AND SINNERS c/o Suite 377, 999 Baltimore Pike, Springfield, PA 19064, USA.

■ **ANTHONY FOCX** ex-TOMMI GUNN sticksman, has just completed his fourth MTV video with Doro Pesch. The video was directed by Jeff Stein. Anthony was referred to Doro by Gene Simmons of KISS who produced her new solo LP. In addition to the recent Doro video Anthony has also done "Bad Attitude" with RISQUE and "Poison" and "Bed Of Nails" with ALICE COOPER. Anthony is still working on his major project with Ariel Stiles **STREET COWBOYS**. They have major label interest and are still looking for a vocalist. Contact: Karitel Productions, 10987 Bluffside Drive, Suite 4313, Studio City, CA 91604, USA.

■ **THE ZERO'S** those purple maimed L.A. lunatics have a song in an upcoming movie titled "Caged Fury" starring Erica Strada. The band appear in the first part of the movie onstage performing the cut "Oh Yeah Love's Not Fair". The band have completed their 14-cut debut LP titled "4,3,2,1 THE ZERO'S" songs including: "4,3,2,1, Do You Want Some More?", "Zero To Mum" and the aforementioned "Oh Yeah Love's Not Fair". The LP was produced by ZERO's mainman Sammy Serious. The band are currently shopping the LP with the majors. They left their Total Chaos deal due to the label losing its distribution deal with CBS. THE ZERO'S Fan Club, P.O.Box 93062, Los Angeles, CA 90093-0062, USA.



■ **BABYDOLLS**, Hollywoods No. 1 Gypsy glam candy, punk 'n' roll band have a new five track demo available. The DOLLS feature Sean Gypsy Doll (vocals), Eyajo Gypsy (keyboards), Surfer Dan (guitar), Brian Elle (drums) and Brandi Vogue (bass). The tracks featured are: "Zombie Dance", "Mystery Girl", "Glam Slam", "Baby Doll", "Stupid-Sleazy-Sixteen". For info: BABYDOLLS, 1745 Wilcox Ave, No. 273, Hollywood, CA 90028, USA.

■ **POISON** release their first single from the "Flesh And Blood" opus on June 13th entitled "Unskinny Bop". The video has just been completed with Marty Callner directing.

■ L.A.'s **BLACK CHERRY** have replaced guitarist David Walsh with ex-DAMNED YANKEES man Josh Fields.

■ **ROCK CITY ANGELS** have changed their name to **DURANGO**.

■ **TUFF** are in the middle of signing a major deal more details in the next RAZE-HELL. In the meantime their 4-track demo featuring "Good Guys Wear Black", "Ain't Worth A Dime", "Sinner St." and "Forever Yours" is available for £3.50 + 50p P+P. Cheques/P.O.'s payable to L. Williams, TUFF c/o Glamorous PR, 82 Station Road, Finchley, London N3 2SA, ENGLAND.

■ **CITY KIDDS** Welsh glamsters have slimmed down to a three-piece due to the departure of Josie St. John. The band intend to carry on as a three piece until the right vocalist comes along, they still intend to record their demo "Down For The Count". CITY KIDDS, 11 Drysgal Road, Radyr, Cardiff, S.Glamorgan, SOUTH WALES.

■ A&M/Myrrh recording artists **HOLY SOLDIER** recently completed filming of a video for "See No Evil", the first single from their self-titled debut. Directed by Evan Stone of Mercenary films, the clip featured performance footage from L.A.'s Hollywood Live Club, mixed with a conceptual story that reinforces the songs message. HOLY SOLDIER c/o Concrete Marketing Inc., 1133 Broadway, Suite 204, New York, NY 10010, USA.

■ **MAGDALLAN**, featuring Ken Tamplin (vocals/guitar) and Lanny Cordolla (guitar), begin recording their debut LP in June. The band apparently have alot of label interest including offers from Chameleon Capitol, Simmons Records and Irving Azoff Entertainment Group. MAGDALLAN have just finished recording the title track for the new Jean Claude Van Damme movie "Fighting For My Life" in which they also have one other song featured "Are You Ready For Me". MAGDALLAN c/o 318 Newport Avenue, Long Beach, CA 90814, USA.

Chances are your favourite album (thrash, commercial rock or whatever) didn't sound all that good the first time you heard it. A good album usually needs three or four listenings before its worth becomes apparent.

For example, KINGS X's very good "Gretchen..." LP takes about 5 listens before you start to appreciate it. A better album like METALLICA's "...And Justice For All" takes maybe 10 listens before things like the subtlety of the thrash is noticeable.

MIND OVER FOUR's "The Goddess", on the other hand, requires something like 50 listens before you can even begin to figure out what the hell is going on here. And then another 50 before you start to like it. The album is *that* good.

According to vocalist Spike Xavier the band really doesn't mind if you're a little bit confused by the sound at first. And that's refreshing because although a lot of bands claim they don't like being classified as thrash or glam or anything else, they insist on playing music or putting across an image to fit into those genres. In truth, a lot of bands would be upset if you couldn't figure out how to categorize their sound.

MIND OVER FOUR doesn't like that. Every song on the album makes clear that MIND OVER FOUR refuses to be categorized.

The album opener, "Prayer For The Dying", is fast and moderately heavy with an unpredictable arrangement. The third track, "12 Days Of Wind", a bouncy but still aggressive track (featuring guest appearances by Brian Baker and David Roach from JUNKYARD) has a more standard arrangement. Those two songs sound as if they were being played by two different bands. The only thing they have in common is that both are superb. Side two carries on the MIND OVER FOUR structural chaos through a similar diversity of material.

All this didn't happen overnight. "The Goddess", according to Spike, is the end product of many years recording, performing and rehearsing. "The band started in 1982," he says. "We all had different musical tastes and we thought if we got together we could create an original sound. We had turned each other on to new styles of music and we thought we would combine everything and create our own style."

MIND OVER FOUR has existed with a basically stable line-up since that time. It started off rough and has gotten just a little better says Spike. "Up until about 1988 it was difficult to secure gigs and promote the band. We had trouble getting record companies interested. At that time you had to be either this or that type of music to get signed. You had to be marketable to get a record deal."

And what changed that situation? "Today what is happening in the garages is finally carrying over to the mainstream market. I remember seeing FAITH NO MORE five years ago. They were doing the same type of music they are doing now. It's not like they just started playing good music yesterday. It's more like the record companies and people finally took notice. It takes a long time. We've been doing our thing for about eight years and people are just now noticing."

Saying that people are just now noticing MIND OVER FOUR is like saying SLAYER plays kind of fast. People who have heard this album aren't just noticing it, they are becoming addicted to it. The sad thing is, this California based band is not part of



MUSIC BY NUMBERS

some new scene (like the Bay Area bands) that is set to unleash dozens of fine bands now. No, MIND OVER FOUR is a refreshing aural oasis in a desert of musical mediocrity.

"I think when you have something new there is no path to follow so you have to go it alone. You are constantly changing and moulding the band as in that process you get better and better. I think that is what happened with FAITH NO MORE because there was no audience or record company. That's when you start to learn how to put out your own record, how to set up a tour on your own, how to promote your band. You don't go to band school and get a diploma - you have to learn on your own."

JOHN RICARD INVESTIGATES THE UNIQUE ROCKIN' SOUND OF CALIFORNIA'S MIND OVER FOUR

In their eight years, MIND OVER FOUR has learned how to do everything on their own - including the release of albums. The first release, "Desperate Expressions" (1983) cost only \$250 to produce and was actually recorded in a garage! The band's guitarist worked for a pressing plant and traded his time for use of the pressing machines. Once the vinyl was secured, the band took album jackets from the garbage bin at *Music For Bucks* and put their own sleeves over them.

Continuing the discography, Spike brings up "A Painting With Music". "It was a cassette-only album we released in 1984. Then in 1985 came "Barriers And Passages". The Triple X release "Out Here" came out in 1987 and a self-titled album on the German label Destiny Records was released in 1989. The self-titled release and

"The Goddess" are the only ones that are easy to find today."

Eight years of rehearsals have made MIND OVER FOUR one hell of a tight band. The hard work in that area has paid off. The band has also managed to become better at handling those affairs not directly related to making music, but still vital to a band's success. "We've been pounding the pavement for a long time now and we've done our share of tours that were real learning experiences. When you tour without a record company or booking agent behind you two things happen. Number one, nobody knows you are on tour and number two a lot of shows get cancelled. A few booking agents have managed to get control of the entire thing and if you are not in good with them they can cancel your show in a second. In 1988 we toured with DAG NASTY and it was probably our best set of

shows. We were only being paid \$100 a show, but we got that amount for *every* show we did.

"We had an agent book shows for us after that and it was a nightmare. We were recording "The Goddess" and it seemed easier to let someone else handle the booking for us, but it turned out to be a disaster."

The most important lesson the band has learned, has been to rely on the band members themselves foremost. When help from an outsider becomes necessary, the band must insure that the outsider is completely trustworthy. "There are a not a lot of people you can trust so if you can find a few you are lucky. For the past two releases we've had Eric Garten engineer our albums because he is one of the people we know we can trust. I can't imagine us putting that responsibility in anyone else's

hands. We also have Pat Dunbar who hooked us up with Caroline Records. He used to sing for UNIFORM CHOICE but now he sings for MIND FUNK. He signed us to his label Massive Sound Records and then put it through Caroline. That was good for us because I'd much rather have their press people promoting the band than continuing to do it myself. In that instance I don't mind putting things into someone else's hands because I know they are better at it than I am and I know that I can trust them."

The trust among the members was developed in part because the band has been able to keep a basically stable line-up over the years. That line-up being, Spike (vocals), Mike Jensen (guitar), Rich Castillo (bass) and Mark Fullerton (drums). Mark is a recent addition (he's been with the band for about a year). "It really improved the band when we hooked up with Mark," recalls Spike. "The guy is a monster drummer and he is thoroughly professional. He has become the driving force of the band. We've been through a lot in this band and you need to really believe in what you are doing if you are to survive. Mark helps keep us together."

Spike admits some people have been confused by what the band has done on "The Goddess". For example, a few listeners have asked just where does the first track end and the second start? Others have mistaken "The Goddess" for a concept album.

But that minor confusion is nothing compared to the kind MIND OVER FOUR used to invoke. "You should have seen us live a few years ago," laughs the singer. "We would write transitions that could take us from one song to the next. We would do an entire set of music with no 'air' time whatsoever. It was a combination of fun and creativity."

Fair enough, but creativity seldom sells. After eight years of obscurity MIND OVER FOUR is likely to finally get their name of the map in 1990. But suppose they don't. Will all of the years the band has invested have been wasted? What if they never develop the following they deserve? "That's alright with us. Just to get where we are today has been really rewarding. It could have very easily not happened. Our goal from the beginning hasn't been achieved yet - but it hasn't changed either. We want to make a living doing our art. If we were to make a huge amount of money one day that would be fine with us. But if we don't that will be OK too. The important thing is that we can make good records. We would rather be a band that one hundred people *love* than a band that a thousand people *like*." ■



I'm sure that most of you will be au fait with the development of DEATH ANGEL. Started back in the midst of the second Bay Area thrash explosion the band quickly found it's niche by opening up a whole variety of different ideas to the standard Bay Area crunch. The band's first album, "The Ultra-Violence", had its weaknesses but it still stands up as one of the best debuts in the current metal crop and despite the band's undoubted youth at the time, it certainly pointed a few fingers at the bands who, despite being more advanced had, clearly not expanded.

The band matured dramatically in the next two years and the second stage of the band's career was to come out on an excellent album "Frolic In The Park" on the Enigma label. The success of "Frolic..." seemed a bit short and the legacy of the deal with Enigma seemed to get tangled in the band's gut in subsequent months but the DEATH ANGEL battled on. Two excellent shows with MOTÖRHEAD in the UK broke the frustration briefly but behind the scenes the band were tied up in a lot of problems unable to pursue "Frolic..." to its ultimate conclusion, that is until Geffen picked up the band and the shackles to a budding career were removed. With about thirty five

THEATRE OF PAIN

MIKE EXLEY TALKS TO DEATH ANGEL AS THE BAND PREPARES TO PROMOTE THEIR LATEST LP "ACT III"

completed songs the guys were now stuck for choice - how to show that the band had built on "Frolic...". Finally though, they've done it. I'm talking of course about "Act III", the stupendous third album that has been receiving a lot of excellent press recently and which will be promoted heavily on the band's forthcoming European tour. It is for this reason that I'm sat with the main ingredients of the album's content and the main contributors to its success in my opinion, Andy Galeon (drums) and Rob Cavestany (lead guitar). They me overcome with relief to finally have the shackles removed and be free to tour and speak about

their material without fear of treading on toes... can they talk about the label stuff?

Rob looks at me and smiles "Let's not eh Mike, we're a bit limited by what we can say right now because a lot of it is still going on so I'm afraid we can't really comment."

Andy seems to agree with Rob: "It's very difficult to say what we can and can't say because we'll only make you more interested. Geffen has been really nice to us since we've been with them, let's not look at the past."

What sort of deal were you hoping Geffen would come up with? "A fair deal I guess," says Andy. "DEATH ANGEL, as you

know, has always had a pretty good idea of where we want to go and how to achieve it and we basically wanted Geffen to help us achieve our aims. It's very much like our situation with "The Ultra-Violence" album, it's just that we now want to take DEATH ANGEL to more people and make it a much larger thing. We're moving upwards all the time and Geffen are there helping us which is great."

Does larger profile and greater aims mean more time spent - there seemed to be quite a gap between "Frolic..." and "Act III"? Rob nods in agreement. "There was for us too, we had a lot of obstacles that basically stretched the album out but they were overcome eventually and now the album is here."

"The writing side of the album was very frustrating," adds Andy. "We completed songs and then had to wait with a lot of demo material before we could put the album together. Geffen helped a lot by picking the best of the crop but I'll admit, sometimes it got pretty frustrating because of the changes that we were undergoing."

Rob: "I think we were always trying to balance, analyse and judge the material too though' I for one certainly wouldn't claim that we wasted time, but sure, it did have its frustrating moments."

What did you feel when you'd got the



final running order? Andy: "Relief mostly. Ha! Ha! We're very pleased with our choice of songs actually because it does several things that "Frolic...." maybe couldn't quite do. Firstly, I think it established the DEATH ANGEL sound as a definite entity. "Frolic...." was quite an experimental album with a lot of different ideas placed side by side, but on "Act III" I really believe that the structure of each song and the whole shape of the DEATH ANGEL sound is better defined."

Rob: "Basically "Frolic...." was a learning experience for us, that's how I see it when I listen to this new album. Ideas seem more concrete, ideas seem less abstract and there's few contradictions. This album is the natural movement upward from "Frolic...." to me because we've matured, taken in different influences and improved musically. All our albums fit very much to their time and are our best performance possible at that time - "Act III" is no different!"

Has the success factor continued in the same vein, "Frolic...." didn't seem to have too long a life in the market place. Rob: "Hopefully the success factor will follow because we're working much harder now. "Frolic...." had its faults, production and structure are two that I'd pick out, but it's also been a victim of the 'obstacles' that we've encountered, so I guess we just have to accept that."

It had definite structural weaknesses then? Rob: "Oh yes, I can't deny that for one minute. Take the production for example. It was okay at the time, but compared to Max Norman on "Act III" it was well below par. Max was a whole new act for us because we're stubborn you know, we find it difficult to bring in outside influences, but he was really good about that and somehow he just worked his way on to our wavelength."

Max is a fairly contemporary producer, was there a wish to be contemporary, to do battle with the SEPULTURA's or the FAITH NO MORE's? Andy: "Not really, what was important to us was to meet the standards we set ourselves as DEATH ANGEL. We've never tried to be contemporary but a lot of people seem to have grown into it and that's the trip we'd like people to be on, to hear what we do and take it to their hearts."

DEATH ANGEL as an outfit has always had a very close 'family' relationship, I wondered if that had ever been threatened by the bigger profile and the hold ups of the last few months? Rob: it feels so good that that question never really entered our heads. I suppose we got frustrated occasionally but we've never been under pressure. The profile feels excellent actually, it's pretty orgasmic believe me - if you'd been through the obstacles we've encountered you'd know what I mean!"

Andy: "We've never noticed pressure, the music is life to us, there's no greed or frustration or misunderstanding, it just seems a natural progression. Inside, the excitement has been building and I doubt there's been room for pressure. We've believed in ourselves every day and that's what kept our enthusiasm going and kept the pressure from creeping up on us."

As far as the writing goes, the credits seem to credit Rob quite a lot, is this significant? Andy: "Not really, it's just that Rob seems to have his finger on the DEATH ANGEL sound and the style we all wait to follow. He's very prolific too and he's never short of an excellent idea."

Rob looks shyly at the drummer: "It's hard for me to talk about my writing because it's not contrived, it's just a totally natural process I seem to be good at in the context of this band. Lyrically, I'm never too precise because it's better to be ambiguous as far as I'm concerned and it just seems to work."

An example of this lack of contrivedness to me is the two songs "Veil Of Deception" and "Room With A View". Where did those songs come from? Rob: "Basically from my jamming at home with an acoustic and ideas that stemmed from that. "Room With A View" for example was just an instantaneous hit with these guys, we'd never heard ourselves doing a song

like that, but it was a real killer. We'll do that live and man, it really freaks you out. It's like a wave in the set and that's really cool. I'd much rather have more versatility in our set than being stuck with a load of riffs nowadays. Max helped a lot on those tracks as well because we were hearing ourselves for the first time with stuff like that and we had him as a guide - it's cool."

You still do a lot of singing Rob? "Yes. I think that comes about because no one person writes lyrics. I personally do some singing because occasionally it's not quite enough to have Mark (Osegueda, vocals) deliver that part. It's hard to explain, but it seems to work very well. There's no competition in DEATH ANGEL, we're all looking for the best way to create the idea with the best flow. Take "Discontinued", that started with a disorganized jam and suddenly the track just fell open and we were there with a finished song. It just flowed right out. Our philosophy is to keep jamming and writing stuff then to weed out the inferior stuff when you've got an album to lay down and hey, so far it's worked very well. You should feel a song, not force it!"

Well, they certainly live up to this philosophy don't they. The flow of "Act III" seems so natural that it's almost like a second sense for the band. You'll be able to see what I'm talking about soon though, as the band hit the UK in June. Look out for it!

This month in our 'Industry Piece' we put the focus on producer Scott Burns currently the most sought after knob-twiddler in grass-roots death/thrash metal.

At the tender(ish) age of 27 Scott Burns knows a thing or two about production. Just ask celebrated teeth pullers like DEATH, SEPULTURA and ATHEIST. Or face-ripping acts like OBITUARY and TERRORIZER. Or, for that matter, rather more cerebral triumvirate CORONER, and chances are they'll tell you Scott Burns is the man for the job. If you're still not convinced then try inquiring amongst a host of other lesser known demo bands from around his native state of Florida. Or, of course, throw the question in the direction of any death/thrash metal fan worldwide. The answer will probably be the same.

Scott though, takes all this unbridled praise and admiration with a pinch of salt. "I don't know why anyone would be interested in me, or what I do," he laughed somewhat incredulously after I'd finished firing all manner of questions his way recently. I disagree. On the contrary, talking to the talented producer was one of the most informative interviews I've done for ages.

Restrained and quietly spoken, Scott Burns clearly lives and breathes music. Maybe it's fate, luck, or simply that the guy knows his job inside out, but considering budgets involved, albums by all the above mentioned have been largely spot on. Although he admits to making cock up's on a daily basis, just like the rest of us, in the eyes of the metal world Scott can seem to do no wrong. Particularly in a precarious line of work which has sealed the fate of many an album in the past. Let's face it, no matter how good a band and their material may be, if the production's lame and not up to scratch then you may as well forget it.

All this backslapping should't be misconstrued as blatant advertising, (although I'm told the cheque is in the post!). Really it's more just an insight into a side of the music business which often gets overlooked. So, just where did Scott Burns start. Obviously he's a fan, but had it always been his intention to be a producer, especially working at the most skullcrushing end of the metal spectrum? "Oh yeah, I really dig this stuff myself," he says during a break in recording, his latest customers being DEICIDE. "I started off about six years ago as a studio assistant. The first session I ever worked on was the first NASTY SAVAGE album. Then I got a job engineering stuff and the first thing I got to produce was OBITUARY. I've only done around seven albums, ATHEIST, DEATH, SEPULTURA, TERRORIZER and I worked on the CORONER album (mixing alongside Dan Johnson). I do a lot of bands around here though. I used to listen to metal in the old RUSH and U.F.O. days, but then it all started to get very rock starrish, so when stuff like the SEX PISTOLS came out it was really good. I loved stuff like the CLASH, EXPLOITED and a lot of the hardcore stuff. Working at the studio meant that I got to listen to a lot more thrash bands so it was just like a natural progression."

So who have been the best people to work with so far? "Well Chuck (Schuldiner) from DEATH probably has the clearest vision," considers Scott, but is quick to add that he's enjoyed working with all the bands he's produced. "I like 'em all and can honestly say I haven't worked with a band yet that I haven't liked. But Chuck has probably been doing this the longest and when he comes into the studio he seems to

METAL MENAGERIE

SCOTT BURNS: PRODUCER OF SPEED

have the best idea of what he's looking for as regards sound and things. That goes for all the guys in DEATH too, it's a democracy whereas a lot of people seem to think it's just Chuck. Well it is his brainchild but in the studio he lets everyone submit their own ideas. Kelly (Schaefer) from ATHEIST, he's got a lot of good thoughts and definitely Max (Cavalera) from SEPULTURA, along with Tommy (T. Baron) from CORONER, they've all got good ideas, it comes out on the records. My objective is to let the bands have as much free reign as possible, because sometimes I think producers try and change bands too much."

Does Scott have much of a musical background? "I played trombone in a concert band from the ages of about eight to fifteen," he chuckles. "Then I played bass in a couple of bands, but I'm not serious about it. I'm better suited to listening to other peoples music than creating my own."

being fastest, there's no point in that anymore, I think NAPALM DEATH have taken care of that, y'know? I think they're very good for what they do."

Has Scott every encountered a band that simply couldn't play? "Well I'd say the problem with newer bands is that they think they know the kind of sounds they want when really they don't," he claims. "I think a lot of them don't have too much of an idea of what guitar sound they want, or just good tones and things like effects in general. In other words I find that a lot of the demo bands use a lot of effects that are really loud and cheesy sounding. I'm not trying to say that I know everything, I mess up every day, but you need things like a good guitar sound, because everything else suffers otherwise, and this is guitar music."

In the case of albums like OBITUARY's "Slowly We Rot" the drums are so precise it's nearly beyond comprehension. Which leads me to ask about the use of samples

get a guitar cab and amp. I think if it sounds good when you're listening to it then you can get it on tape, but you shouldn't have to EQ the piss out of something to make it sound good. Then there's the usual things like making sure band members don't get all messed up before they play. Maybe I've been lucky but I haven't had a lot of hassles with bands, and I always try and stay in the same hotel as the band, if that's cool, so that when we walk away, then hopefully it's as friends."

Being a producer often strikes me like being in the position of a social worker almost, you've got to know how to handle people, right? "That's a very good point Rob," agrees Scott obviously talking from experience. "I mean it's probably 80% gettin' along with people, because if you piss somebody off then it's really hard to get something out of them that sounds really good. When you criticize people you have to do it very carefully. The whole thing is that once a band trusts you then everything gets a lot easier, a lot of it is like public relations."

So let's hear about Scott's main place of work, Morrisound Studio's, based in Tampa, Florida? "There's five of us here," he says. "Staff engineers, producers, whatever you want to call us. Jim Morris, he's chief engineer and has done all the NASTY SAVAGE records, both CRIMSON GLORY albums, AGENT STEEL, stuff like that. Tom Morris has done the TOXIK projects, CRIMSON GLORY, WHIPLASH, and then there's Dan Johnson who also works with us here. We have two 24 track rooms, it's all automated, and we have an extra eight track

SCOTT BURNS (second left) with OBITUARY's TREVOR PERES, JOHN TARDY and DONALD TARDY



Pic Tim Hubbard

Would he say that thrash or death metal is a difficult medium to produce? "Yeah, in some ways I'd say it's harder than doing pop records and stuff. You need everything to sound good, be loud and have all the guitars right up there, along with the drums, leads and all, with the vocals quite loud as well. And that's the thing, if you don't watch the tones you're using then everything can be a big blur, especially in the fast parts. The faster a band is then the harder it gets."

Would he say that too much speed leads to a loss of dynamics? "Sure, I agree 100%," says Scott. "It tends to be a bit of a blur sometimes. I mean OBITUARY isn't gonna be everyone's cup of tea but listen to those guys, they play open chords and they're slower man, but they're as heavy as shit. I think they're heavy anyway. So I think you can be fast and heavy and slow and heavy, both there has to be a balance of both because nobody gets an award for

and electronic drums, did he place much importance on that stuff? "The only thing I've ever sampled is the kick drum," explains Scott. "It's just triggered off by the original kick drum from tape. What that does is to make every hit consistent in the mix, because sometimes a drummer will play lighter on his secondary kick drum than on his primary one. Plus, doing that clears up the drum tracks a little bit. I haven't really tried electronic drums, the last group I heard do that was WATCHTOWER and I think they're a great band with a lot of brilliant ideas."

What sort of things most commonly go wrong in his work? "Equipment is probably the usual thing," reckons Scott. "Because a lot of the younger bands have bad equipment. I always try and rent new stuff. Like, you can't get a good drum sound if the heads on the kit have been used a great deal, and it's the same with guitar rigs. Unless you have something like a Mesa Boogie or Marshall you need to go out and

room too, that's where we did the OBITUARY and TERRORIZER albums."

And Randy Burns (another well known producer) is Scott's brother I presume? "Ha! Ha! Ha! My brother, yeah," he laughs sounding not quite sure. "Well I don't know. I've seen him once, when I was at a convention in L.A. and he walked past. Supposedly I might end up working with him on a project, he might do drums for an album I'm gonna be doing."

Would that be the new SEPULTURA LP? "I'm pretty positive I'll be doing it," reveals Scott. "It's gonna happen sometime around June. We might do it at the Music Grinder (in L.A.) or here at Morrisound, or half and half, with a budget of around 40 to 50 thousand dollars, which is a substantial amount of money compared to the last one. But I guess they've done pretty well with "Beneath The Remains", which has done between 80 and 100 thousand units."

Does the language problem ever cause problems for Scott when working with

SEPULTURA? "That's a good point because it's real hard trying to explain ideas. We had a lot of trouble for the first day or so (recording "Beneath The Remains"), until a friend of theirs, a guy named Lino, who speaks good English, came in and helped out. It's very hard describing things like what sort of snare drum sound you want, it can get to be a problem but it's just something you have to deal with."

Scott also recently worked with a British band by the name of CANCER, who're signed to the Vinyl Solution label, was he pleased with the results? "I was, but there were also things that I would have liked to have done differently," he reflects. "It was different for me because I've only worked in other studio's when I've been to Brazil and all, and we only had four days, but the people treated me really well, I must say that I just thought that some of their equipment was a little bit old, but they were willing to do anything to help me out (Recording took place at Loco Studios in Wales). If you only have four days to do something like that it gets a bit ridiculous."

Would he like to have a go at producing other styles of music in the future? "I'm pretty happy with where I am right now," comments Scott in contented mood. "People sometimes say to me 'Oh that's all you do', but I listen to a lot of other things, like WATCHTOWER and they're hardly death metal, among others. I wouldn't mind trying some other things but there's some stuff, things like BON JOVI that I personally dislike immensely, and I don't really like commercial radio either. I'd rather listen to stuff like the JESUS AND MARY CHAIN, believe it or not. I just prefer more indie stuff, I hate to say non-commercial, but stuff that's more different than the mainstream or corporate rock. I would never actively pursue that kind of stuff."

Changing the subject slightly, what would Scott say are the main differences between a studio producer and engineer? "That's a good question Ha!" he mutters before taking a deep breath. "See, to me, I would say this. I think it's bullshit for someone to be a producer who's not also an engineer, because an engineer probably

does 80% of the work. A producer works out what sort of tones and what parts the band are gonna use, and the engineers job is to be able to get it on tape right. To be able to get that sound down. I think engineering is a very big part of it, I suppose it's because I started off that way. If you've got a good engineer then you're in good hands, but no matter what a band may say I think they still need a producer to give them an objective outside view other than their own, as long as that person doesn't rule things too heavy handedly."

In the case of SEPULTURA's "Beneath The Remains" album, the process of mastering was its biggest downfall, something borne out by the way it got re-released, sounding a lot better for remastering. Obviously this is a crucial point for any album? "Yeah, mastering is a very big part of it," confirms Scott. "The original SEPULTURA album was a bit thin, if you listen to the new version it's got more bottom in it, that was a question of mastering. You can destroy an album after it's been mixed, or make it sound better, all by what you do to it during

the mastering process. I'd say that half of the time we're allowed to master stuff and the rest of the time the label finds someone, that's mainly because of economics."

Would Scott say that thrash music deserves more credit for its musicality and overall musicianship? "Oh sure," he states firmly. "What people don't know, they tend to dismiss as being garbage or whatever, but it's not garbage at all man! I mean, there's good and bad in everything and it's definitely a viable force."

So what's the general procedure if a band wants you to produce their album, what would be his advice? "Well, I'm pretty easy to get hold of," laughs Scott. "And pretty reasonable, Ha! Ha! I mean price wise. If it's okay regarding time schedules and I like the band, as long as I like their tape, then it's cool. Even if they're not exactly my favourite band I look for things I can bring out in their music, so I'd just tell 'em to send me a tape." Why do I get the feeling Scott Burns work schedule is going to be slightly hectic from now on!? ■

ROB CLYMO

DISPATCH

Dear METAL FORCES

As a reader of your magazine since issue #29, I've seen it improve a hell of a lot to become *the* magazine for all types of decent metal. My reason for writing is to comment on the lack of decent music on the radio. I notice from your own "Rock On The Airwaves" column that radio programmes featuring rock are not only thin on the ground, but on at a late time in the main.

From letters I've written to various radio stations, the replies seem to be mostly of a like it or lump it nature. We, they say, cater for a 'wide audience' and cannot specialise - which is sort of missing the point, as all I ask for is for equal airplay with other musical styles. I'm sure that one reason why radio stations play garbage is because few people demand anything different from the Top 40 *shit*, so the stations don't wish to upset the status quo.

If people wrote in, then they may take some notice of what the public wants. It seems apathy is the main problem. So write in and request some decent music. All the best with MF, and can we have a letters page every issue please, as they seem to be a bit erratic to say the least...

See ya!
Paul Goddard
7, Windsor Rd
Newport
Gwent.

Dear METAL FORCES

I noticed that your "Fanzine" feature was excluded from MF48, and has been somewhat reduced in size since then, please don't let this continue especially now that you have started 'high-lighting' a particular fanzine each issue. I find the column invaluable, as it is the only reliable place to find out about fanzines - which help to keep the underground alive.

The next time a column/feature fails to appear in an issue could you please print

whether or not its exclusion is permanent, so as readers aren't left up in the air - as we were when the excellent 'No Justice' column didn't appear in two consecutive issues. Also, I think you should include the 'Fanzine' section in your table of contents.

I would also like to support the request made by a reader back in 39 that METAL FORCES print a 'blacklist' of the names and addresses of dis-honest tape traders, that could be compiled by traders who have been ripped off. This is the only effective way of exposing who these *excrement-eating* necrophiliacs are.

By the way, I have started to write for several fanzines myself (three of my reviews have appeared in *Ripping Headaches* 11) so if you want to give more exposure to a Doom/Power/Thrash Metal or Hardcore band, you can send me your demos (on tape if possible) and I'll try and review them all.

Thanks,
Todd Romanykyn
677 Linden Ave
Winnipeg, Manitoba
CANADA
R2K 0P1

Dear METAL FORCES

I felt I must write to unleash my praise of the magazine. METAL FORCES is, indeed, the very best music magazine around and has bettered itself each issue. I am extremely glad that you feature bands from all areas of the metal sphere (Metal, Thrash, Glam, AOR, Hardcore, Death and the new sensation Funk Metal!) because by doing this the whole rock scene can only grow STRONGER.

If only a lot of rock fans accepted all the different aspects of our music - instead of condemning each other, then I'm sure the scene would both survive and thrive.

I would also like to say that I am

READERS LETTERS

extremely glad that you have recently started a column for reviewing of Horror and Gore movies (OUT OF THIS WORLD) as I am a big fan of these movies. It's a good idea to devote space to the movies because most of them nowadays have hard rock/metal soundtracks which I think is great. Also, maybe it would be interesting to start up a Readers Horror Chart - what about it?

Anyway, thanks for reading this and keep, up the good work!

Leighton Phillips
Abertillery
S. Wales.

Dear METAL FORCES

Well done John Ricard! Your interview with G.B.H. was excellent, so now how about a feature on EXTREME NOISE TERROR? They put on a stunning show at the Planet X Club here in Liverpool.

One more thing, there are now 'Thrash nights' at The Wilsons Pub in Wood Street, Liverpool - featuring two local bands, so to anyone in the North-West, come on down and support your homegrown bands!

Finally, let's have more on ZEITGEIST, OBLITERATION and PARADISE LOST.

S.G. Provost
Liverpool.

Dear Metal Mag,

This letter is going to all metal magazines and we would be grateful if you could publish it in your letters page, and for any help you can give us on this subject.

Metal Fans everywhere, you've read the latest reports about metal fans being Devil worshippers. Are you pissed off with it? Do you want to help get the metal fans view across? Well, we do and we'd like to enlist your help.

Let's all write letters to newspapers, T.V. stations (especially ITV), and all the

Rock Shows - especially the Friday Rock Show. Let us all unite, no matter what you listen to, forget your prejudices against glam, thrash or death metal etc... we're all under one heading this time "Heavy Metal" so let's get our voices heard.

If you want to keep your right to listen to heavy metal, get scribbling, otherwise youngsters may never be allowed to listen to the best music in the world. The only way we are going to be heard is to gather strength, stand together and show the world that we aren't devil worshippers. If OZZY can stand up for us, then let's back him up and show that we care too!

So, put pen to paper and let's show the world what we're made of.

Sammi and Cris,
Two concerned, non-devil
worshipping metal fans.

Dear METAL FORCES

I would be very grateful if you could publish my questionnaire in your pages as I need data to help complete my Communications module at College.

Age: 12-20, 21-25, 26-60.

Sex: Male Female

Do you prefer rock or pop music?

Do you think rock gets enough air time on radio or television?

Do you think rock music fans have a good or bad reputation?

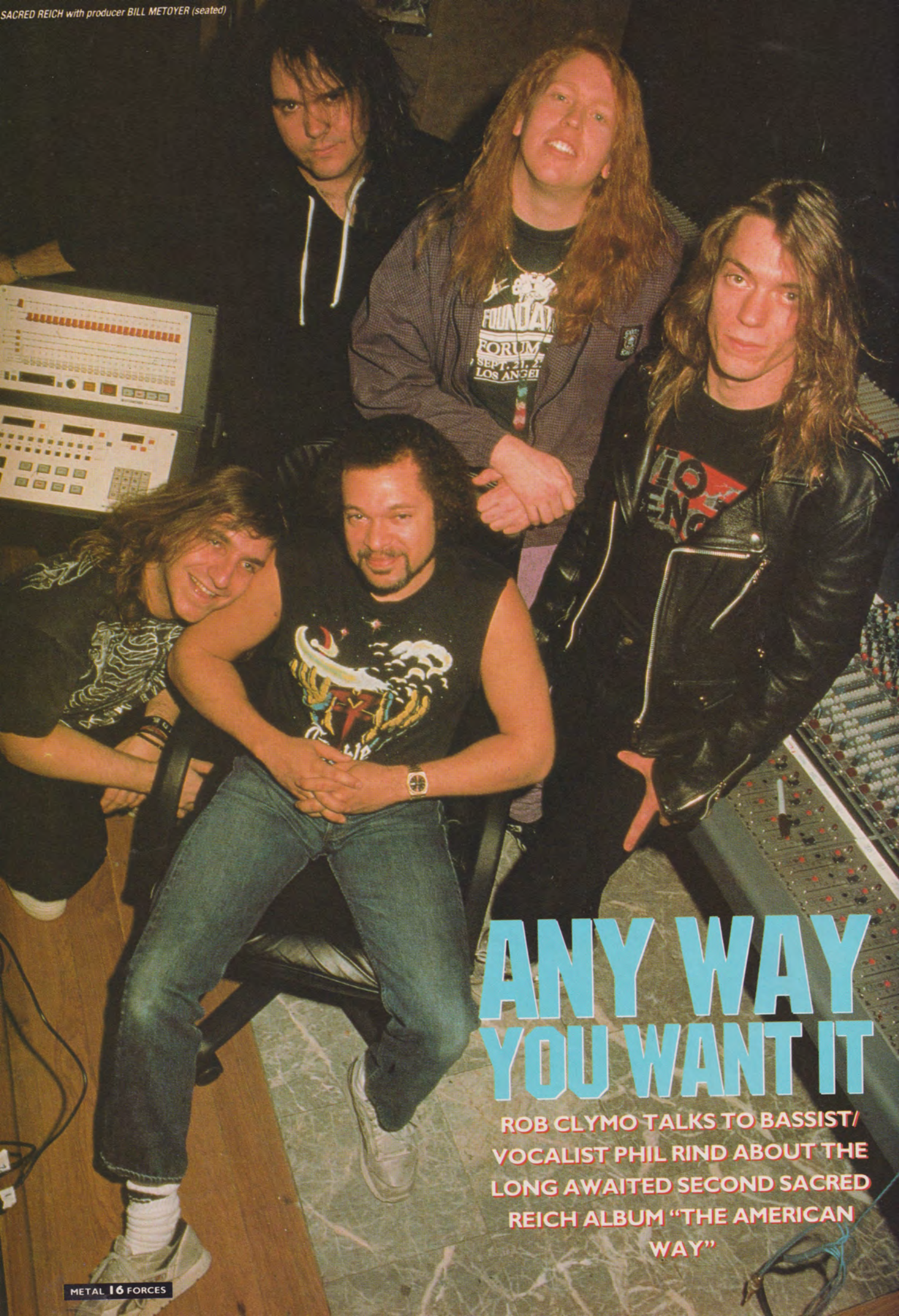
Will you ever go to Donington after the adverse press it had 2 years ago?

Would you say rock music is more or less popular than other forms of music?

Do you think rock music has a bad name? If yes, say why.

Thank you all for your time.

Send your response to: Carol Nelson
7 Skinners Steps
Cupar
Fife
Scotland
KY15 4DZ



ANY WAY YOU WANT IT

ROB CLYMO TALKS TO BASSIST/
VOCALIST PHIL RIND ABOUT THE
LONG AWAITED SECOND SACRED
REICH ALBUM "THE AMERICAN
WAY"

Fet out those party hats 'cause the 'REICH have returned. Yes sir, the quartet (fretboard duo Wiley Arnett/Jason Rainey, rotund drummer Greg Hall and, natch, the bands happy go lucky bassist/vocalist Phil Rind) are back and doing it "The American Way" with their long awaited second album. It sees the Arizonian's looking more Herculean than ever and also packs a few punchy surprises over its rocky thirty five minute ride.

And it's all down to laconic frontman Rind to finally divulge the albums previously shrouded secrets. The bassist was recently in London on a mission to buy some new creepers (?), have a few beers, and, oh yeah, talk about their brand new opus. Having lived with it for a few days now I already think "The American Way" is a great album, although Rind's drawl, as per normal, is several light years away from fever pitch...

"It's turned out pretty cool," says the bassist. "We finally got our shit together and made a record. Ha! Ha!"

Indeed they did, but Phil said in a previous interview that the band were hoping to go for a longer album than their 1987 debut, "Ignorance". So does he think they've delivered the goods in that respect? "No", deadpans the singer. "It's only thirty five minutes or so, but that's the way it went. We had the songs together and it was time to record but I guess the main thing is that they're good songs, so no much how long it is. To write a couple of songs quickly wouldn't have done "The American Way" justice. That would have been stupid and not what we're about at all, we're not into fillers."

It's reasonable to say, however, that SACRED REICH have gone for quality rather than quantity, and anyway, I rib the bassist that if they'd written anymore songs "The American Way" would have taken four years to emerge instead of the paltry two or three? "Yeah, the way we write we'll just have to go with what we've got," agrees the ever mirthful frontman.

Of the eight lovingly crafted tunes that *did* make it onto the album I'd say each and every one of 'em display strengths not entirely audible on their debut offering. '88's "Surf Nicaragua" EP had perhaps hinted at the good things to come, but with "The American Way" we're talking big news. There's definitely more to SACRED REICH these days than just thrashing away aimlessly, right Phil? "Yeah, there's a couple different things," attests the bassist, ushering in a huge sigh as he considers what they are. "As far as musically, I think we've added new aspects that weren't there in the past. I mean, we know that we have the fast thing *down*, we're not breaking *any* new ground by saying how fast we can play. So we've tried to keep it a bit more varied and I think each song has its own individual sound."

"And lyrically" adds Phil, "I think it's not as politically heavy handed, it's a little different, more personal and about people. That's an important thing. "The American Way" is a little catchier too, and maybe that's the influence of the music that I'm listening to, it's got more of a feel to it."

How does *he* think it stands up when put alongside "Ignorance"? "Oh, rather favourably," giggles the bassist. "It's a couple of years later, and we've had a lot of time to write the songs, do some things and generally grow up."

"The American Way" was brought to life at Cornerstone Studios, in California, again with their old friend Bill Metoyer on hand to guide things along. I've always had the feeling that Phil views a name producer as a needless luxury, although Metoyer is very well respected for his work in the past. Were they happy to stick with him? "Bill and I produced it together," comments Phil. "The budget was like ten times more than anything else we've ever had. We did "Surf..." in six days and this one in six weeks, so the difference was like night and day."

Had that eased the stress factor? "Yeah, well, either that or it had added to it," he muses. "I'd rather be in the studio for six days and then just get the hell out of there, than sit there for six weeks, only having two days off. But you've gotta do what it takes I guess."



Taking a step back. Had they got much feedback from their second EP, "Alive At The Dynamo", which was released several months ago to a mixed response from the press? "I think I have since I've been over here now," Phil remarks breaking into a laugh again. "Because it wasn't released in the States. People have said it sounds pretty bad, and I usually agree with them, it sounds pretty shitty, but life goes on."

The bassist relates the story so matter of factly that it's hard to imagine him being upset by reactions like that. "They just mainly thought the sound wasn't that good, but there wasn't that much we could do about that because it was recorded that way in Holland. We just tried to put the crowd in there and get the attitude across. The coolest part of that record is the crowd, and the cover. Like I wrote on the back, it's not perfect, but neither are we. It's not our finest moment that's for sure."

The last time we spoke, Phil was enthusing about a potential deal with the Enigma/Capitol label, who would then be responsible for the bands affairs Stateside, with the Roadrunner label continuing their role here in Europe. Had it worked out for them? "Yeah, I think that'll be good for us," he says. "They gave us a substantial amount of money, so we finally had a proper budget to work with. They seem really hyped about it, so it *should* be good. I hope so. EMI just bought half of Enigma, so they're talking about some major promotion. It can only help because we've never had too many ads before now in the US, so it might help our sales."

Does that mean he thinks SACRED REICH are more of a musical force here in Europe? "I don't know," shrugs the front-

man. "I know we sell more records over in the States, but the country is a lot bigger too. I'm not really the person to ask, and I have a different perspective on it to other people. I don't think that it's really the point."

Whatever, let's get back to "The American Way" and take a closer look at a couple of the tracks which really caught my ear. "Who's To Blame" is something of a departure for the band isn't it? "Yeah, I like that one," claims the singer proudly. "It's about people, parents, blaming music for their kids suicide. I just thought, who's to blame? It's the parents responsibility to see what their kids are up to. I'd be pretty embarrassed if I had to say that music had more of an influence over my kids than I do. I mean it's an easy cop out I guess, instead of taking on the harsh responsibilities and realities of things. I think it's important for

I point out to Phil that the horns during the song remind me of a certain JANE'S ADDICTION song. He sounds pleased I made the comparison. "'Idiots Rule'?" enquires the frontman and he's correct.

"That's cool", he says. "Sting also has some great horns and I'd also been listening to a lot of EARTH, WIND AND FIRE, who have ruling horns, they're the best ones ever. I'm completely into JANE'S ADDICTION too. I have the new one, and it's not released yet but it fuckin' rules man! I finally met Perry (Farrell, J.A. vocalist), and he's really cool."

It's really quite something when a band like JANE'S ADDICTION, who are fairly unorthodox musically, get support from a major, in their case Warner Brothers, and it certainly backs up Phil's theory of sticking to your guns. "If you're honest and intelligent," remarks the unrepentant bassist. "People will deal with you, because that's what it's all about. There are just so many bands that are in it for the wrong reasons, but if you give people something to believe in, something valid, then I think they'll stick behind you. Another thing about people like JANE'S ADDICTION is that they're original in a sea of everybody being the same. There's a lot of good bands like that though: FAITH NO MORE, RED HOT CHILI PEPPERS, FISHBONE, SOUNDGARDEN..."

It's obvious that SACRED REICH also have little intention of adapting or easing their style to win mainstream commercial acclaim, Phil remains quite adamant about it all. "I'm not gonna change," he sniggers definitely. "Fuck success. Success is all relevant I guess. Ha! Ha! It's just music you know, we're not gonna find a cure for cancer, nothing so earth shattering..."

Mind you, surely their busy workload, increased schedule and general growing success must put pressure on the bands easy going outlook? "Well, when we start to bitch about shit," mumbles Phil while adopting an impression of a baby crying. "Y'know, being little babies, we just *think*, and remember when people didn't give a shit, it's a lot better for people to want us and that we're in demand. It's not a big deal, this is what we do."

The singer doesn't sound like he'll be losing any sleep worrying about their indifferent quest for the big time and I was wondering what he'd do if he wasn't a member of SACRED REICH? "I'd probably be in another band, or do something involving music," splutters Phil. "It's always got to be music, that's the most important thing to me, it's what really gets me off. Even when we're not playing, my hobby is to go to record stores, I buy records and just listen to new music, all kinds of different stuff to try and learn from it. Especially lyrically, it's really important for me to make sure there's a message, or statement in our songs. That's why I do all this, it's something I really care about. I don't want to be some pompous rock star, because that's bullshit, that was never the intention from day one. I never said 'Hey, I'll be in a band and get a million dollars, girls and drugs.' I just thought it would be cool to play in a bar, Ha! Ha!"

Were the labels ever involved in how the bands material turned out, did they ever try and manipulate the band at all, because they must expect some kind of commercial returns for their outlay? "Not necessarily," continues Phil thinking carefully. "Because you do what you like, and if the record company likes it too, then they sign you. If they don't, and try and change a band, then you go somewhere else where the people

do. No one ever told us we could or couldn't do this or that, we wouldn't be on this label, or any label, if that was the case because that's not the point about being signed."

I suppose it's a similar thing on a personal level. I mean, does he ever write a song and then totally go off it by the time it comes to recording, especially since it takes the band so long to produce their material? "Yeah, sometimes," laughs the frontman. "That actually happened on this one and we ended up rewriting a whole song. We had a demo for 'State Of Emergency' and it had completely different music again and now I think it's one of the

coolest songs on the album."

As with all things SACRED REICH, are we going to have a long wait before we get to see the band again here in Europe? "We're doing the Dynamo Festivals," says Phil confirming my suspicions but he also reveals a ray of hope. "We're also gonna be doing a show at the Astoria on June the 8th. Then we'll be back in September for a full European tour."

Before Phil took his leave I wondered if there was a slim chance that things would, erm, speed up a bit over the coming months after such a long wait for "The American Way"? "Yeah, I guess so," he sighs, sud-

denly becoming surprisingly animated. "We're gonna go back, do the video, come over here, play the festival, do the show at the Astoria, go back, tour the States July and August, come back here for September, half of October, go back to the States, then come back here, tour some more. Just tour until we DIE...!"

He sounds thrilled about such a packed itinerary? "Ecstatic," mumbles the bassist. "Ecstatic...Ha! Ha!"

Did the bassist have a final message for the masses? "People should get over their stupid hang ups," remarks Phil. "Everybody has their own kind of prejudice and

they should realize that we all have more similarities than we do differences, and once we go from there I think it'll be a better place to live..."

I can't help pointing out that the bassist sounds like he's on some kind of mission. Could he possibly be Arizona's answer to Bob Geldof? "Yeah, I may be," he chortles.

He ought to do a Live Aid thing? "Yeah that would be cool. I'd just get up there and talk for a while, it would be fun but I think too much and that's a problem. I have too many ideas in my head and I don't know if I should just shut up. Or maybe I'm just paranoid. Ha! Ha!..." ■

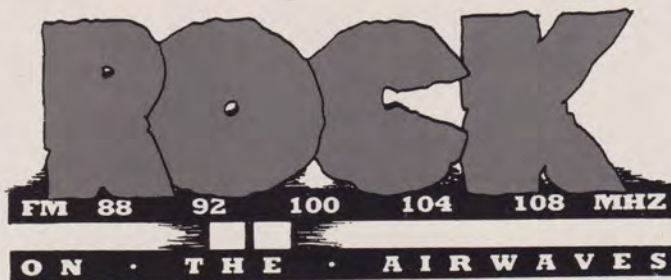
So we've reached no.5 and this time we're going to suggest some things to look out for. How about a new single (and maybe album) from THE GRIP being produced by Andy Taylor - who apparently is deafening them. Then there's a new band from America called SONS OF ANGELS who are a bit good. How about a new album by Y&T (*It's brilliant - Ed*) that takes them back to the glory days of "Earthshaker" and "Black Tiger" - welcome back Dave Meniketti.

I've also had a sneak preview of the new WINGER album and we are not talking wimp this time - Reb's guitar and Kip's voice have certainly had some balls added. You've also got URIAH HEEP and BLACK SABBATH in the studios and the immense new MAGNUM opus is close to completion.

Then there's the new material from LYNCH MOB, IRON MAIDEN, QUEENSRÿCHE, DIO (long live the king!) and METALLICA - who said 1990 was going to be dull? (*not me - Ed*). Here's to it! Incidentally if you'd like to write to us c/o METAL FORCES then we'd love to hear from you.

YORKSHIRE RADIO GROUP RADIO HALLAM/PENNINE RADIO/VIKING RADIO The Bailey Brothers Mondays 7-8 p.m.

Playlist:
DAMN YANKEES - Damn Yankees
DORO - Advance Cassette
LOVE/HATE - Blackout In The Redroom
DIRTY WHITE BOY - Advance Cassette
SLEEZE BEEZ - Screwed, Blued And Tattooed



Forthcoming features are an interview with BRUCE DICKINSON, and the Bailey Brothers showcase that will feature 5 unsigned bands reviewed by Eddie and Lea (FASTWAY) and Yorkshire's answer to Arthur Daley - Steve "Dobby" Dawson. Also an exclusive competition to win YNGWIE's tour jacket.

NORTHSOUND - ABERDEEN 96.9FM - Dave McLeod Saturday 10 p.m. - Midnight "The Saturday Rockshow"

Playlist:
JOE SATRIANI - Flying In A Blue Dream
DAMN YANKEES - Damn Yankees
HEART - Brigade
STAGE DOLLS - Still In Love
WORLD TRADE - World Trade

Big Dave had problems this time deciding what to put on the playlist - nice to see you in London. However, most importantly it's the 6th Anniversary of the Rock Show so look out for some special things going on.

Also look out for BRUCE DICKINSON putting in an appearance.

RADIO 210 - READING 102.9 & 97 FM - Brian Pithers Saturdays 6-10 p.m. "The Rock Show"

Playlist:
DIRTY WHITE BOY - Dirty White Boy
BONFIRE - 4 Track 12"
DEATH ANGEL - Act III
DIO - Lock Up The Wolves
SONS OF ANGELS - Sons Of Angels
RORY GALLAGHER - Fresh Evidence

First of all an apology, sorry if you've missed any of the mentioned items but you should listen in more often! Coming up is a BRUCE DICKINSON special and an interview with CHINA. Great hopes of live specials with DIO and METAL CHURCH. Thanks to Udo, Matthias and Stefan for the live special. Obviously we're hoping to talk to ROBERT PLANT and HEART on their current tours and we'll also catch up with MAGNUM, who unfortunately couldn't do the live phoner.

MORAY FIRTH RADIO - INVERNESS

97.4 FM - Jim Gellatly
Wednesdays 9-10 p.m.
"The Headbanger Show"

Playlist:
LOVE/HATE - Blackout In The Red Room
FAITH NO MORE - The Real Thing
TIGER TAILZ - Bezerk
SEPULTURA - Beneath The Remains
SLAUGHTER - Stick It To Ya
XENTRIX - Ghostbusters
ACID REIGN - Obnoxious
PRONG - Beg To Differ

Jim plays anything and everything, especially new material. He rarely features interviews as it means less time for music. The material is geared toward fresher talent with the odd classic track thrown in. Give it a listen.

RADIO FORTH - EDINBURGH Mike Sword Saturdays 7-10 p.m.

Playlist:
GIANT - Last Of The Runaways
XYZ - XYZ
SLAUGHTER - Stick It To Ya
WORLD TRADE - World Trade
SLEEZE BEEZ - Screwed, Blued And Tattooed

The main upcoming event is BRUCE DICKINSON with a special feature and loads of tracks from the new album. Great seeing requests and compliments on the new show - many thanks. Please keep sending in those requests for the Live Section, Classic Albums and Long Track Feature. Also coming up is an interview with Swiss band CHINA.

RADIO CLYDE - GLASGOW 102.5 FM - Tom Russell Fridays Midnight - 2 a.m. "Tom Russell's Rock Show"

Playlist:
BRUCE DICKINSON - Tattooed Millionaire
THE BLACK CROWES - Shake Your Money Maker
YNGWIE MALMSTEEN - Eclipse
GIANT - Last Of The Runaways
JOHNNY CRASH - Neighbourhood Threat

Obviously with 2 seperate shows, Tom's been very busy but you can guarantee interviews with YNGWIE MALMSTEEN and BRUCE DICKINSON. There's also a session from Dougie and the boys better known as MIDNIGHT BLUE. Just remember if you don't listen (as with other shows) you might miss something you shouldn't.

BRIAN PITHERS



P RONG Interview 1986: The location is the Lismar Lounge, located in the heart of Alphabet City on the Lower East Side of Manhattan, New York. An incredible variety of street scum inhabit the area.

I'm here because someone from this unknown band has sent me the band's debut release, "Primitive Origins", about a week earlier. With the album comes an invitation for me to see the band this night. The record turns out to be good so I've made arrangements to interview the band after their set.

It's 10pm, two hours to go before the band takes the stage. Nothing's doing inside the club so I step outside to watch the rain. A man approaches asking for a hand-out. I ask why should I give him my money. He needs it to buy heroin he explains. We talk for another hour. The conversation fascinates me, but still he walks away empty handed...

PRONG Interview 1990: The location is the CBS Black Rock building on 6th Avenue in the heart of Midtown Manhattan. An incredible variety of money-chasing yuppie scum infest the area.

I'm late for our 5pm appointment because I haven't got the address of this damn building. It takes a few trips inside the lobbies of several buildings before I finally locate the right one. There's a line of businessmen waiting to enter. Security cameras are in plain sight. The guard asks if I have an appointment to be here before he allows me to sign in. Another minute passes as I try to figure out which bank of elevators goes to the 13th floor.

Upstairs, a receptionist takes my name and offers me a seat while I wait for the Epic representative to come out. She introduces herself and escorts me to her office. Inside, the band waits. She says, "John, let me introduce you to Mike Kirkland. He plays bass for PRONG."

All the while, I'm thinking to myself, 'yeah, maybe you'd better introduce me to this band because I'm not sure if I still know these guys. The PRONG I remember would never be found in a place like this!'

Guitarist Tommy Victor, speaking on the changes the band has made over the past four years, sees things differently: "We haven't changed at all," he insists. "We still live in that same area and we take the train from here to our dingy little apartments. We are still struggling to get gigs and we still make shitty money. It's the same deal it always was."

Maybe it's time to put the PRONG 1990 situation in perspective. To a large degree the band has moved up in the world. For one thing, they have a record label. Not In-Effect or Spigot or Mr. Bear (?) but Epic Records. PRONG is no longer confined to gigs in New York City alone. The band has already made a number of visits to Europe (The latest with FAITH NO MORE), and of course, they have a video.

Yes there have been changes over the years. But don't be misled by the change in surroundings, the essence of PRONG, the sound of PRONG, and the attitude of PRONG is still as fresh and angry as it was at day one.

"I used to be the one who mailed out the albums to the press and radio people," recalls Mike. "I used to do it right out of my apartment. Now we have other people doing that type of thing for us. It doesn't mean we have changed. What it means is I

THE SONG REMAINS THE SAME



Pic: John Ricard

FROM THEIR PRIMITIVE ORIGINS TO THEIR NEW 'MAJOR' SUCCESS, JOHN RICARD INVESTIGATES THE RISING PROFILE OF NEW YORK'S PRONG

can concentrate on other things that are important to the band."

Ideally a band should be in a position where they can concentrate 100% of their energies on their music. Marketing and promotion would then be handled by people the band can trust. Few bands really reach that position. PRONG is very far from that point.

"We still do a lot to promote PRONG," says Tommy. "And there's probably even more that we should be doing. It's hard. You have to watch what the other people are doing. You have to be sure you can trust them. We don't allow anyone to do anything involving PRONG without us knowing about it. That includes the financial and the marketing areas. The most important thing is, no one at Epic has anything to do with how PRONG sounds either."

"We know what is best for the band better than any other people," adds Mike. "We have to tell them when they are doing things wrong."

Through their Epic affiliation or by their own savy, PRONG was fortunate enough to secure a talented and professional engineer, Mark Dodson, to assist in the production of, "Beg To Differ", their first major label release. The selection of Mark is curious because although Mark has shown his worth through his work on releases by UDO, ANTHRAX and SUICIDAL TENDENCIES, it's hard to believe that PRONG would be interested in sounding like any one of those bands.

"Mark is fantastic," enthuses Tommy. "We didn't want to sound like any of the

metal bands he has done, but we were impressed by what he had done for them. We were also impressed by his diversity. Besides the metal stuff, he has done Christie Berg, Jonathan Richmond, Bow Wow Wow, Joan Jett... he is a damn good engineer. He has a simplistic approach and that is what we wanted - a back to basics attitude. The sound on this new record is bare bones but right in your face."

And the PRONG approach definitely is in your face. You'd expect a three piece to sound just a bit hollow at times, but that isn't the case here. As Tommy explains, being in a three piece means you work a double shift every night. "The world has become a specialized place, and other bands reflect that," he says. "There are thrash bands who have a Guitar Solo Specialist. Take Dan Spitz (ANTHRAX) for example, he's got every lead all worked out. The band sends him in when it's time for the solo. He's like a relief pitcher. In PRONG, Mike serves as the rhythm guitarist and bass player and singer. Ted (Parsons) is doing percussion, arranging and backing vocals. I'm doing rhythm, lead and vocals. Everyone has a lot more duties in this band as compared to your average band. The good thing is, the possibility for burn out or boredom is less here."

Should burn-out in fact occur causing one of the members to quit however, the loss would have a severe impact. It's hard to replace one third of your band and still remain what you started with.

Mike: "Most bands have only two guys

who are essential. In any three piece though each member is extremely valuable."

Tommy: "In the old MOTÖRHEAD it was like that. Once Fast Eddie was gone it wasn't the same. I like to think that PRONG is like that too, that if anyone were missing, people would be a little disturbed about it."

The cover of "Beg To Differ" shows the faces of Tommy, Mike and Ted alongside each other. Considering how well the boys work with each other on vinyl, it's surprising how poorly their faces come together on the cover.

Throughout the album, the music is upbeat. The basic sound is simple, but the band knows how to build and add to a simple riff so that it almost loses its simplicity. "It's important when you are doing a riff that you do not run it into the ground," explains the guitarist. "If possible you should add a little twist to it. To me that makes it more interesting."

The danger in adding to a riff however, is that you will become too complex and lose what the song originally offered. For PRONG there is the constant conflict between trying to create something more than formula music while keeping things from becoming too technical.

"With some bands you reach the point where you're not impressed by their complexity," Tommy continues. "I really don't care anymore when some bands finally return to their original riff. I'm not impressed by their technical ability because they have done too much in one song. What's the point?"

How does PRONG know when they have taken a riff too far? Tommy: "We all start breaking out laughing when we add too much to a song. We all want to be sub conscious - not over board with out technique. That's why we wanted the bare bones approach on "Beg To Differ"."

"Beg To Differ" is raw enough to make any listener realize that although PRONG has moved up to a better record label than they've had in the past, their sound has not suffered. An interview such as this is further proof that PRONG is still PRONG. The changes over the years are merely cosmetic.

And if you want to talk change take a look at how their peers have changed since 1986. The American skinhead band WAR ZONE is now a hard rock band. Humorists LUDICHRIST is now SCATTERBRAIN, the Brutal CRUMBSUCKERS is now the Lightweight HEAVY RAIN, the Socially Conscious CRO MAGS is now a metal band and the most respected hardcore band of all, AGNOSTIC FRONT are in limbo. Compared to those bands, PRONG has been positively stagnant!

Tommy: "You mentioned the CRUMBSUCKERS. They never felt the meanness of hardcore. They have finally gone back to their roots. That's why they are a glorified JOURNEY cover band now. They have come full circle and become what they should have been in the first place."

"In the case of PRONG, we never had that pop metallist attitude where you have conceived of a concept and a sound for the band before you even begin to write songs. We are not contrived like that. We don't have the bandwagon attitude."

What Tommy is trying to say is that from the start PRONG refused to adopt a gimmick. That being the case, the band never reached the point where a total overhaul was necessary. Their surroundings may have changed, but the soul of PRONG 1990 is the soul of PRONG 1986. ■

ROCK CIT

Who remembers the days when you could sit at home with a few friends and quite happily go through an evening listening to records that would take in the likes of BLACK SABBATH, JUDAS PRIEST, TED NUGENT, AC/DC and MOTÖRHEAD as well as stuff like STYX, REO SPEEDWAGON, LED ZEPPELIN and RUSH and no-one would batter an eyelid? Great eh!

But somewhere down the line it all seems to have gone wrong. For some reason that I've never quite fathomed out, since about the mid-Eighties heavy metal has become increasingly clique-ridden in this country at least. Possibly due to constant and frequently ill-advised categorisation amongst the press, heavy metal fans seem to have held fast to a doctrine that says if you like what the media has decreed as one "type" of metal, then you can't like another! The sort of thrashers versus wimps nonsense that does no-one any where any good at all.

JERRY EWING CATCHES UP WITH TOMMY SHAW TO TALK ABOUT THOSE DAMN YANKEES

IRON MAIDEN's Bruce Dickinson recently spoke of the siege mentality of heavy metal, and of the "MANOWAR - all men play on ten shit, and death to false metal stuff." The kind of clichéd crap that does give heavy metal a bad name, and fans seem all too easily taken in by.

Of course not everyone falls foul of such ridiculous ideas, and indeed many are thankfully still endowed with the ability to listen to a diverse range of acts. One reader who sent in his Readers Album Chart today listed EUROPE, FAITH NO MORE, ANNIHILATOR, SEPULTURA and MÖTLEY CRÜE as his selections, an eminently applaudable choice that speaks more for the music than anything else (something that seems to have been forgotten in all the arguing over what you supposedly can or cannot like!).

One act who seem more than likely to get those tongues wagging is new Warner Brothers signings DAMN YANKEES. The mention of the coupling of ex-STYX man Tommy Shaw and NIGHT RANGER bass player Jack Blades will no doubt have those of the "death to false metal" camp hoisting middle finger aloft, but when you hear that original metal maniac Ted Nugent has thrown his oar in with these two and you're probably scratching your head in confusion whilst wimpsters the world over dive for cover.

Well not quite actually. For given a listen you'll discover that indeed DAMN YANKEES cut a heavy duty yet melodic path through the metal world that for possibly the first time should have all factions of the rock world nodding their heads in agreement. A far cry from the AOR of BAD

ENGLISH and not as "over produced" as MR. BIG, Messrs. Blade, Shaw and Nugent, accompanied by drummer Michael Cartellone (who had previously been a member of Shaw's touring band) have produced a raw rock'n'roll album with so much going for it it's almost unbelievable.

Yet no sooner than DAMN YANKEES rear their collective head and get ready to set the rock world alight do we get news that STYX (SHAW's previous band) are set to reform. Talking with Tommy as he relaxes at his NEW YORK home, the first thing to clear up was whether these rumours were true and whether he played any part in them.

"Well, I'm not having anything to do with it if it is true," he announces. "I have a long term commitment to the DAMN YANKEES and I'm having so much fun I just couldn't imagine going back to STYX, even though time heals all wounds. There's no ill-feeling about STYX but it's so nice to be able to do something brand new.

"At last they've announced that GLENN BURTINICK (previously an AOR star in his

own right) is gonna fill my role. I think they'll make a good record. I hope they will. If I were them I'd go back to what they were like when they made "Equinox" (the album prior to SHAW joining), and be a "rock band. "Pieces Of Eight" was my favourite record, but after that it was like death by chocolate. These great rock ballads, you do three or four of these over your career and you get twenty minutes of your live show that this slow top forty ballads and you get crushed under your own weight. Once the band discovered the success of a song like "Babe" then every album had to have one."

Ballads are a rare commodity indeed on "Damn Yankees". Only the power ballad "High Enough" comes close and that's no cringeworthy "Babe" type affair, but a piece of class in its own right. Much of the DAMN YANKEES album rocks it's heart out in a manner that both STYX and NIGHT RANGER's record company (although most definitely not the band) forgot years ago, most probably due to the inclusion of Ted Nugent. His inclusion seemed a little strange to say the least, though it transpires the whole project was put together by Tommy and Ted in the first place. "It was originally Ted and me, and Jack came in after NIGHT RANGER split up, so you can't judge a book by its cover," admonishes Shaw. "When Ted and I first got together we surprised ourselves about how well we played together. We didn't say "you play this and I'll play that", we came up with some songs and it all really worked.

"We have similar backgrounds you know, I came from Alabama and I played in a lot of soul bands and learnt some great



musical traditions. The whole time I was in STYX I never got a chance to play off that. When I first joined STYX I was just covering STYX songs. Thank god I was pretty successful at it, but now I'm doing this, starting my own band from the off, we're getting to do this with a little r'n'b influence in it."

I point out that having left STYX Shaw did embark on a solo career that has to date spawned three albums, "Girls With Guns" and "What If" (both on A&M) and the critically acclaimed Dave Shack rave "Ambition" (on Atlantic). Did these not fulfill Shaw's creative urge? "Well, it's kind of a paradox," Shaw continues. "I got to be very self-indulgent and play by myself, which was fun, but as far as getting to compete out there, I never really got in the spirit of competing with the big solo artists. I never lost the love of being in a band, and when STYX weren't cutting it anymore, just

some huge thing with no one at the helm, it was just bound to run aground. It got crushed under its own weight. I never intended to stop playing when I left STYX, but I was just so happy to get back into a band like this."

And quite a band it is too! Power rockers like "Rock City" and "Damn Yankees", the latter built around a colossal riff akin to MÖTLEY CRÜE's "Dr. Feelgood" sit happily alongside more melodic numbers like "Coming Of Age" and "Runaway" whilst the NUGE lets rip with a vengeance on the metallic "Piledriver". In all, a combination of STYX melody, NIGHT RANGER riffs and TED NUGENT style heavy metal. "That's a very good assessment. Everyone's entitled to their own assessment of it and I think that's a good one. You'll notice on the sleeve notes that we've credited Ted

DAMN YANKEES



with security," laughs Shaw, in direct reference to the wild ones presence.

Talking of which, the liner notes are crammed with interesting little messages along the lines of "All the squirrel you can eat (Sorry Tommy!)" and "All the venison you can eat (Not sorry Tommy!)." What's the story behind these? "Well, Ted's a big game hunter," Tommy offers. "He'll shoot anything, except for people and I think it's only a matter of time before that happens (laughs). Anyway, we were over at Jack's house working with Ron Nevison, and Ron noticed all these squirrels jumping all over Jack's garden and Ron said as a joke to Ted, "Why don't you go and shoot one of those squirrels?". Ron comes from California and he and Ted are like at the opposite ends of the spectrum, you know. Anyway, about ten minutes later we hear this small arms fire and then Ted came back with this dead

squirrel. He took his knife out and skinned this squirrel and they made squirrel stew and stuff. Ted had already killed a deer and skinned that, and they were all trying to get me to eat this stuff, and I don't eat beef or pork, or squirrel I guess. I never do anything like that in New York, but Ted makes no apologies for doing that in Michigan.

"Ted was the head security guy on making us keep the music honest," Shaw continues. "He wouldn't let us get too over produced. Jack and I are like these manic writers. We'll get in there and work it to death. We don't mean to, we want it to rock, but we'll just overdo it. But Ted would come in and say "Hold on!". He brought a great freshness to it all. He's not the kind of guy who can sit around for weeks at a time, so Jack and I would set everything up and then Ted would come in with all these fresh

ideas and rough it all up. So Jack and I got called the Neverleave brothers, and Ted would like come in for a couple of days and then you could tell he was about to explode so he'd have to go off and kill something."

Now if this all seems to demonstrate a great understanding within the band then that's exactly what it should do, as Tommy is keen to point out. "It's such perfect chemistry. I know people think it's kind of bizarre but it just works so well."

It would seem that this chemistry is working well with other people too. The band are the most requested on American AOR radio, and have been attracting a lot of airplay. The album is rapidly approaching gold status, and DAMN YANKEES have been silencing their critics the country over, all of which is most pleasing to the band themselves. "Oh we're all shocked at how fast it's happened," admits Shaw. "Everything went so smooth and so easily I guess it's just one of those things that's meant to be. Sometimes you want something to happen, and you get out there and bust your arse and call in favours and you kill yourself to take little tiny steps.

"With this, since we signed to Warner Brothers, started working with Ron Nevison we've done what we're good at, it's been real easy and a great success story."

Admittedly, things had been a tad quiet on the Tommy Shaw front up until now. You know that 1987's "Ambition" went largely unnoticed, and with Ted Nugent hardly raking in the best of reviews for later albums and the general scorn heaped upon NIGHT RANGER by the British press, were the band ever worried that maybe people were no longer interested in the likes of Jack Blades, Tommy Shaw and Ted Nugent? "We were suprised we got signed," admits Tommy. "We didn't even think we would get signed. We knew we had a great band here. We really enjoyed playing, we were ready to lug our own gear around, crash on each others couches. We didn't have a budget, an attorney, any roadies, we just did this because we enjoyed playing. If we didn't get signed then fuck it, we could still get together and play. We didn't owe anybody anything. We're just really happy it's done this well."

It's interesting to note the choice of Ron Nevison as producer. Many people were expecting the band to take a heavy route with the LP, as indeed they have, but Nevison is well known for watering things down somewhat (a fine example being EUROPE's "Out Of This World"). A strange choice? Not so according to Tommy. "Chemistry is everything. When we were producing tyhe album HEART were in the next studio, and they'd had a falling out with Ron. I'd heard all these nightmare stories about Ron, but we really hit it off. He had the same vision we had, and he wasn't the person that all these bands had trouble with. He loved our demos and tried to keep the sound as faithful to those demos. On the demos Jack and I stacked the vocals, but Ron didn't stack half as much on the album.

"It's funny," he continues, "everyone had these pre-conceived ideas about how Ted would be, and Ron would be and I would be, but as I watched this thing unfold, I guess everyone felt so comfortable in the creative environment that they started trying things that were outside of their normal range of activities. Believe it or not, Jack and I had been writing "High Enough" and Ted came in and heard us playing it. We didn't think it was right for DAMN YANKEES, but Ted picked up a guitar and started messing around with it and he insisted we play that song."

Bearing in mind the negative press reaction in general to all three artists to date, and the fact that STYX last toured in this country back in 1981 on their "Paradise Theatre" tour, NIGHT RANGER made a fleeting visit in 1985 along with FOREIGNER and Ted Nugent announced he would never play Europe again after his last solo tour, what are the chances of DAMN YANKEES venturing forth to these shores? "Well Ted has a really bad attitude towards England," answers Shaw. "But I recorded all my solo albums in England and I kind of got into the way the British press operates. I didn't really enjoy the good reviews but the bad ones were fun, but the press doesn't really bother me. I know how peculiar British radio is compared to what I'm used to over here and how hard it is to promote a band like DAMN YANKEES over there, or even STYX. The only STYX song people know over there is "Babe"."

I point out to Tommy that the first STYX song I heard on the radio was "Boat On The River", which like "Babe" was taken from 1979's "Cornerstone" LP. "Oh that was representative of STYX" he laughingly retorts. "No STYX fan over here would really know that song. It's kinda funny, cos I spoke to lots of people over in England and I know STYX had lots of fans, but there never seemed to be much call for us to play live."

Well hopefully there will be cause for DAMN YANKEES to come over here and play. Even if bands like MR. BIG, BADLANDS and BLUE MURDER have thus far ignored this country, I'm sure that the prospect of Messrs. Blade, Shaw and Nugent rocking out on-stage (check out their new vid for proof of that) to new DAMN YANKEES tunes, as well as the possibility of once more hearing the likes of "Renegade", "You Can Still Rock In America" and "Cat Scratch Fever" on a British stage is a dream come true for many. And, as Tommy says, it may not have to be a dream for too much longer!

"What it really boils down to is a promoter putting in a call saying we could sell enough tickets to warrant us coming over to play. Then we look at it and try to sort it out. Personally I'd love to come over and play. Jack and I have both volunteered to come over and do some press in Europe so we can check it all out. Hopefully the record will be so big that we'll have to play everywhere, even Ted. Get Ted on the road and he'll play anywhere there's electricity!" ■



IN THE FAST LANE

I bet few of you out there realise that this album is FASTWAY's sixth release. "Bad, Bad Girls" sees the band adopting a slightly harder approach than their last album "On Target" displayed - and it would be true to say that they are far better for it.

FASTWAY has always been the 'baby' of ex-MOTÖRHEAD guitarist Fast Eddie Clarke, the band coming together back in 1982 when a dis-illusioned Clarke quit MOTÖRHEAD and teamed up with ex-U.F.O. bassist Pete Way. That partnership released four albums, including the ever-popular, and critically acclaimed "Trick Or Treat" which was the soundtrack to the film of the same name. Strangely enough the band split after the album's release in 1987, despite the album remaining high in the American charts for over one year.

FASTWAY's profile was high not only in the States but also in Japan which, again strangely, was where Eddie's current partner in crime' a Mr Lea Hart was getting all the best jobs, and a fair share of the glory.

Lea Hart had previously fronted his own band in Japan, handling both guitar and vocal duties, as well as finding the time to produce two number one hits in Thailand and a Top Ten album in Japan. Coupled with that the man had worked on numerous film scores and even played with JOAN JETT (if you'll pardon the expression!) on her debut album.

Fast Eddie and Lea Hart met in London late in 1987 and by the middle of the following year had recorded and released the most successful to date FASTWAY album entitled "On Target". The album was a major success in the States and Japan, selling over 200,000 copies worldwide and proving that the nucleus of Clarke and Hart had something to offer the hard-rock world.

Indeed it was that nucleus, along with Californian bassist K.B. Bren and drummer Riff-Raff that plumped for the guitars, guitars, and more guitars approach that "Bad, Bad Girls" adopts throughout it's eleven tracks. Gone are the choir of keyboards that made the likes of "Two Hearts" and "These Dreams" from "On Target" so radio friendly, and with it comes a new attitude which, after a very satisfying Indian meal, a fair few drinks, and over the last drop of my 12 year old malt whiskey Lea

Hart explained to me. I wondered first how "Bad, Bad Girls" as a FASTWAY album fitted into the overall scheme of things - was there, in fact, any kind of progression through the six? "Well, as you know," replies Lea slumped in one of my armchairs, "we got a lot of flak after the last one because it was different from the others that came before it - but it was a different band. To that end we've also made this one sound a bit different because this is a different band, bar me and Eddie.

"To be honest with you what we've also done on this album is *listen* to the criticism that was made of "On Target" and try to regain more of the flavour of the original FASTWAY, with a little of the stuff that was featured last time."

Bearing in mind that "On Target" was by far the most successful release was it difficult to jettison that *winning* formula - I mean what did the record company say? "To their credit they did stay out of it. I'm sure they could have put their foot down but they didn't. What we had was a kind of a

ate those on the road? And why bother?"

I've never really seen FASTWAY as a band that set out to make any kind of statement with their music, which an album title like "Bad Bad Girls" would reinforce. Is that the case? "Oh, yeah. The cover just came about because... well, we all agreed that the British cover for the last album was terrible, so we said from the word go that we wanted a good cover. I suppose it was the record company though who just got on with the job after suggesting that the song "Bad Bad Girls" would make a good album title. They got on with the cover, showed us the proofs and we just said yeah, great. And that was that. Easy!"

Up until you joining FASTWAY, and then I suppose with PRT collapsing, there had been a few financial problems with the likes of BRONZE Records and GWR and the like, so why did you agree to join FASTWAY, being already successful yourself in Japan? "Two reasons. I was offered the gig at The Marquee first - and I said no. That was

example where I've done more than Eddie, the people still associate the name FASTWAY with Eddie."

Correct me if I'm wrong but wasn't Steve Clarke actually in FASTWAY right up until the album's release? What happened there? "Well, basically Steve's problem was that he was in FASTWAY and 2000 other bands. It wasn't a strict case of him being pushed, more that he just kind of drifted off.

"With Paul (Gray - ex-bassist) he just got offered this worldwide tour with The DAMNED which promised him an awful lot of money at a time he was really was facing a great deal of financial difficulty. That's the truth, and obviously we couldn't begrudge him talking that course of action. He just had to go, he had to eat!"

Settling on the new line-up then do you see FASTWAY as soon being able to answer the criticism that they have not done enough road-work. Do you plan to tour to support the album? "The plan is this. I've just come back from Japan, where I did three live shows and, talk about being thrown in at the deep end, on one of them I had to get up on my own and play "I've Had Enough" on my own with a hired in guitar and amp! They conveniently forgot to have a transalator on hand when I asked what "Live performance" meant on my itinerary!!

"But, moving back to your question, that really gave me the buzz, and I'm dying to play live. However, the only problem is money and with Eddie having done all the crap holes and above with MOTÖRHEAD and FASTWAY he now has to do bigger venues that, unfortunately, cost a lot when it comes to show production. If the album sells, then we'll be playing - so buy it!"

Finally, it is FASTWAY's sixth album and they're not really what one would call a household name yet, so does that give you any kind of perspective on the future of the band, what happens if this fails to take off - will you try one more or what? "Well, obviously we'd really like this one to take off. It is the sixth album, the second with me and so for it to fail would be upsetting because there is the 'history' there. I think we would go back to the drawing board if this does nothing and give it one final shot. And, if that was to fail then..."

So, what are you waiting for? Get out there and snap up a copy of "Bad Bad Girls" - a definite case of bad being nothing but good! ■

FASTWAY MAINMAN LEA HART TELLS DAVE SHACK ABOUT HIS EXPERIENCES WITH BAD, BAD GIRLS

mixing session where the record company came down to listen to three of the songs, and after that they just said carry on, we're really happy with what you've done.

"We pushed "On Target" quite a lot in the States, and so when we went out there we felt that we had to make a statement that we *were* a new band, and that the music was different. I mean, I could never emulate Dave's (King) voice in a million years, and so with the two being different I guess that helped the transition.

"There's no doubt that we've hardened our sound this time around - the keyboards really do take a back seat this time, but it took me going out with Eddie to the States to see what kind of image a lot of people conceived FASTWAY to have. It took me pleasantly by surprise, but I felt conscious of not really fitting into it. The bottom line is that FASTWAY have never really been a keyboard band - the "Waiting For The Roar" album flopped drastically because of all the keyboards, and so we didn't want to repeat that. Having a lot of keyboards would also create the problem of how would we recre-

because I had kind of conjured up this opinion of MOTÖRHEAD, and I knew that was not what I wanted to do. However, Eddie came over from Ireland, where he was living, and we just got on so well. It was funny because Eddie played me "Show Some Emotion" (the ballad off "On Target") and here was me with this image of the guy as someone who burn't your house down and then stabbed your mother! So that really made an impression on me, and the second thing was that well, I could have done something a lot worse. I mean at least the name meant something, and the band had a profile in the States."

You are the frontman now of FASTWAY, but does it ever annoy you that despite being successful in your own right, you remain somewhat in the shadow behind Eddie in FASTWAY? "No, not at all because when I went to the States with the band I realised just how much FASTWAY is Fast Eddie. That isn't ever gonna change. Whatever happens, whatever the music sounds like FASTWAY will always be associated primarily with Fast Eddie. Even in Japan for

SCATTERBRAIN's debut album "Here Comes Trouble" is so good it's hard to believe it's a debut album from a new band. You see, SCATTERBRAIN has had a lot of fun making their music and their fans have a lot of fun listening to the music. Most new bands are concerned with perfecting their technique. They don't have the luxury of *enjoying themselves*.

SCATTERBRAIN would seem to be the exception to that rule. It's obvious they are having the time of their life. Musically you could categorize this band as rock, metal, funk or rap' depending on which track you were listening to. Lyrically the band might make a powerful statement regarding censorship on one track but then turn around and say absolutely nothing of value on another.

Yes, this is a fun album, the kind of release a new band seldom begins their career with. Usually you don't get around to this type of thing until your third or fourth release. Just how did SCATTERBRAIN manage it?

Once upon a time there was a band known as LUDICHRIST. Often categorized as a hardcore band, they released two albums, "Immaculate Deception" and "Powertrip". Neither release had the anger of hardcore. Instead the band opted for a more satirical approach than is normally found in that genre.

Three of the members who appeared on LUDICHRIST's "Powertrip", along with a fourth member who joined LUDICHRIST after that album's release, are now in SCATTERBRAIN. That has led to speculation that "Here Comes Trouble" is not so much the first SCATTERBRAIN release as it is the third LUDICHRIST album. But despite the similar lyrical approach of the two bands, the members of SCATTERBRAIN deny that there is any real connection between the two bands.

Vocalist Tommy Christ, guitarist Paul Nieder, bassist Guy Brogna and drummer Mike Boyko are present to discuss the SCATTERBRAIN/LUDICHRIST connection (or lack of connection if you prefer). Only guitarist Glenn Cummings is absent.

"There has been a lot more than a name change here," explains Tommy. "Just listen to 'Powertrip' (LUDICHRIST) and then listen to 'Here Comes Trouble' (SCATTERBRAIN) and you'll see that it's two completely different things."

And the reason for the demise of LUDICHRIST? Paul: "We wanted to stop doing what we were doing and do something new. We wanted people to look at us differently. The line-up is similar because me, Tommy, Glen and Guy wanted to stay together. But it's not the same band. When we were playing the last shows as LUDICHRIST we knew we wanted to move on to something new. When we wrote this album though, we did it as SCATTERBRAIN, not LUDICHRIST."

The members agree that the lyrical content of the SCATTERBRAIN album is reminiscent of the first LUDICHRIST album. So the biggest difference between the two bands would appear to be the musical approach. According to Paul, the band was tired of playing LUDICHRIST's style of hardcore thrash. "We grew out of it," he says. "We knew we could do more. How many times can you play the same three chords?"

Tommy agrees, "We were bored with what we were doing. When we decided we wanted to do something new, we needed to



Pic John Ricard

start fresh. That was why we are starting off as a new band. We didn't want people to see a third LUDICHRIST album and expect it to be thrash. This album is a lot more fun than that."

LUDICHRIST was not the only New York hardcore band to make radical changes over the years. Could these changes be the result of the fact that hardcore was never a big money maker? Tommy: "Even if hardcore was selling a million records we wouldn't have continued to play it. Maybe we would have put out one just to make some money, but we still would have moved on to what we really wanted to do. That's what we have done here."

"I think the RED HOT CHILI PEPPERS had a lot to do with the changes in hardcore music," reckons Guy. "They were considered hardcore but they had a funk groove. A lot of people saw that you could do a lot more with hardcore than had been done in the past. Of course even more just jumped on that bandwagon."

The demise of several New York hardcore bands can also be attributed to the

us under rock would be to keep people from confusing us with LUDICHRIST."

At times it's hard to confuse SCATTERBRAIN with any other band. Sure rock bands tend to do cover songs. But how many bands cover Mozart? SCATTERBRAIN does "Sonata No.3" to be precise. Mike, who has a college degree in classical music says the song was chosen because all music genres owe something to classical. "Even hardcore and thrash came from classical music," he states.

"Our version of 'Sonata No.3' does have a touch of humour in it," adds Paul. "But basically it's a serious cover. You could listen to Yngwie Malmsteen play classical music and be bored to death. He takes it too seriously. If you listen to the arrangement of our song you can see how we try to throw you for a loop here and there. We were having fun when we recorded it."

All the members get their turn in the spotlight on this release. You'll find good guitar work on "Down With The Ship", "I'm With Stupid" (and others), good drumming

material. Now I do like what I am playing. When we wrote the songs we left room during the arranging time for people to experiment a little. In a lot of thrash bands all you hear are the guitars blasting."

The songs on this debut each have their own personality. So much so that on the lyric sheet the lyrics for each song is written in its own typeface. Tommy: "I told the art director to use different type for all the songs except 'Goodbye Freedom' and 'Outta Time' because those songs have messages."

SCATTERBRAIN claims to have taken packaging to a new height. Tommy: "If you open the CD you take out the disk and look at the back, you'll see an individual picture of yourself. We did that for every person who bought the album. I don't know how the art department did it."

The conversation takes a serious turn with the mention of the song "Goodbye Freedom". SCATTERBRAIN's lyrics are always clever and entertaining, but this track is the one where the band becomes METALLICA-smart. One part reads, *1984 has passed forget about Big Brother/Welcome to the 90's where the government is your mother*. The subject of the song, censorship and government control, is something the band doesn't joke about. NUCLEAR ASSAULT's John Connelly, a frequent anti-censorship spokesman, was enlisted to contribute vocals to this one. Tommy: "'Goodbye Freedom' is the most serious song we've ever done. It's the one statement I really wanted to make on this album. It says that this whole censorship thing this country is on is terrible. You can't sell this album, you can't display that artwork, you can't get an abortion... Too many people are censoring themselves. You should feel free to write about whatever you want."

Tommy believes SCATTERBRAIN's satire is a celebration of free speech. No one, not even the band's record label, In-Effect, has the power to censor it. "If In-Effect didn't like our lyrics they could have felt free to drop our lyric sheet. But they would never have the right to tell us not to record it."

The bottom line for any band is how will the listeners react to the album. METALLICA fans are supposed to think their band is smart. Yngwie fans are supposed to think he is talented. What are SCATTERBRAIN listeners going to think? Tommy: "That we are both smart and talented."

Better make that, Smart, Talented and Entertaining. ■

JOHN RICARD LOOKS AT THE TROUBLED WORLD OF NEW YORK'S SCATTERBRAIN

natural growth progress musicians go through says Tommy. "I think four or five years of three chord songs about how much the band hates everybody would bore anybody. When you start a hardcore band anybody can join because you don't need to be good musicians. After three or four years though you might realize you have learned how to play. Then you want to play something better."

All this talk about hardcore might make it seem that these guys are a hardcore band. But you have to keep in mind that those days are over. Tommy, Paul, Guy, Mike and Glen are in SCATTERBRAIN - a rock band. There's even a sticker on "Here Comes Trouble" instructing record store owners to file the album in the rock (as opposed to the thrash or hardcore) section.

Tommy: "That sticker was the record company's decision. All we were concerned about was the record not being put in the thrash section because this is definitely not a thrash album. I don't know how to describe our sound so you might as well call us rock. Another good thing about filing

on "That's That" and strong bass all over the place. Says Guy, the good bass work on the album is not the result of his ever having been in FRANK ZAPPA's band. "I once said I was a FRANK ZAPPA fan and the writer turned it into I was in FRANK ZAPPA's band."

"I love that rumour," laughs Tommy. "It's the best one we have going. You should tell about all the songs you wrote for Frank."

Guy explains the real reason for the good bass work on the album, "I don't look at my job as following the Rules of Rock. Not every song has a bass track that is exciting, but I do try to make all the songs interesting."

"Guy's mother said she would beat the shit out of us if she couldn't hear him on this record," jokes Tommy.

There is an incredible chemistry between the members of this (new?) band. SCATTERBRAIN writes songs in which there is room for each member to be creative. Guy: "When I first joined LUDICHRIST I wasn't too thrilled with the

NATURE STUDY



BORIVOJ KRGIN LOOKS AT THE PHILOSOPHICAL WORLD OF ARIZONA METALLERS ATROPHY WITH GUITARIST CHRIS LYKINS

With the ever-increasing trend in metal to get away from the nonsensical, let's-party-all-night-type lyrics and focus on more socially-conscious subject, it's apparent that most bands are basically treading the same territory in their approach, covering topics such as the possibility of a nuclear war, TV evangelism, the freedom of speech/PMRC and the right-to-life with little depth and variation in their perspectives.

However, not all groups limit themselves in this manner. Take Arizona's ATROPHY, for example. "We firmly believe in Plato's philosophy that a life without questions is a meaningless life," states guitarist Chris Lykins. "It's too easy to absorb what someone else has told you and accept it as the truth, but to go out and make your own judgement about things is what education is truly about."

With subjects such as animal-testing and hand-gun control playing a large part in ATROPHY's lyric-writing, it's obvious that these guys are far from stupid. "A lot of people seem to think that to write lyrics like these, you must be some kind of a genius," says Chris. "But that's not necessarily true. It's simply about taking an interest in what goes on around you. You just need to be aware, to pay attention to what is going on in your surroundings. Most people are content with just writing about things that directly affect them personally - I like to dig a little deeper than that."

ATROPHY's recently-released second effort, "Violent By Nature", is further evidence that these guys are not your typical run-of-the-mill thrash outfit. Although not exactly the world's most innovative song-writers, ATROPHY's sound is at the very least rooted in their desire to be different from the norm, something Chris hopes the band will take even further with their future releases: "When we were doing the new record, we basically thought about all the things that people considered to be our strong points, and we built on those to create a more unique style. We're realistic enough to know that we're far from being one of the world's most original bands, but we think that we have plenty to offer that's our own as well."

"Violent By Nature", like its predecessor, was produced by Bill Metoyer and the band, a pairing that the group feels particularly happy with. "Bill is just the easiest person in the world to work with," claims Chris. "He never tries to take advantage of his position as producer - he's always suggesting things, but that's as far as it goes. We really enjoy working with him."

As opposed to the somewhat thin sound on "Socialized Hate", ATROPHY's first record, "Violent By Nature" boasts a thicker, more powerful production, a result of more studio time and a healthier recording budget. "The little bit of extra time really made a difference," says Chris. "Plus, having worked with Bill before, it helped us in terms of not having to explain to him the kind of sound we were looking for - he was already in tune with the way we wanted to come across on record."

For a debut release, 1988's "Socialized Hate" was certainly a promising albeit somewhat indifferent LP, a fact echoed by the band. "In many ways," explains Lykins, "Socialized Hate" was basically like a well-produced, well-distributed demo. When we got signed, we'd only been together for a

few months, and we didn't have a chance to grow as a band and develop into a really potent unit yet. Looking back on it, I think that we've definitely progressed into a more professional act."

As is a known fact, Roadrunner Records rarely gets behind a new band with full force unless they're moving a lot of records on their own without much promotion (i.e. SEPULTURA). Has this affected ATROPHY's opinion of the label? "No, we're pretty happy," insists Chris. "They did as much as they could for us considering the group was so new and we weren't really that well known in the underground. I mean, we didn't expect them to immediately get behind us like we're their priority act - we know we'll have to prove ourselves first before they truly give us a major push. But they gave us tour support last time around, and there was a fair amount of promotion as well."

Since the release of ATROPHY's "Chemical Dependency" demo tape in 1987, the band has consistently been referred to as a thrash band. This, however, is a tag that Chris and the group don't fully agree with. "I would say that we're more of an EXODUS-type, crunchy thing," states the guitarist. "We're not so out-of-control speed-wise as a lot of these other bands, and we like to vary things a little bit without painting ourselves into a corner. But for what it is, the thrash label doesn't bother me."

In addition to representing a step forward for the group in their musical direction, the new album is also different from its predecessor in the way the songwriting came about. "It was more focused," explains Chris. "There was a lot more team effort this time as opposed to just me doing the writing. Also, Tim (Kelly, drummer) had a lot more to do on this record. We gave him a lot of free reign, just in terms of experi-

menting with different drum beats and stuff like that. But everyone was more involved on this record."

The recording process itself was approached in a different fashion. "This time," says Chris, "we kept one live rhythm track and added two on top of it. I think that this gives the album a more live feel and makes it sound thicker."

Although the band has yet to do an extensive amount of touring, they did manage to complete a month-long US stint last year with fellow Arizonians SACRED REICH, a gig which they learned a great deal from. "I definitely think that we're a much better live act now than before that tour," states Chris matter-of-factly. "We've become a bit more comfortable on stage, and we're more experienced in working a crowd. Sometimes, being on stage can be a frustrating experience, especially if you're playing in front of people who can't seem to be bothered that you're on, but we've learned to deal with it in a more rational matter rather than just getting discouraged right away."

As I recall, there were also plans for the group to come over to Europe for a tour with California's EXCEL, but nothing ever came to fruition. Just how close were you to coming over? "Very close," insists Chris. "Everything was ready - our bags were packed - and then a week and a half before, we got a call from the promoter saying that the singer from EXCEL (Dan) had called him to cancel the tour 'cos he had heard that we were headlining the shows. Now, I don't know if this is true, but it seems rather strange that nobody bothered to check with us, especially as we'd have had no problems opening for EXCEL. Anyway, it's just speculation, but I have a feeling there might be more to it than that."

So what are your impressions about touring? "Oh, we love it," claims Chris. "That's basically the whole purpose behind making records - so that you can go out and have some product to tour behind. We can't wait to go out again."

A lot of fans out there might be under the impression that a band like ATROPHY, with an international record deal and two LP's under their belts, is probably able to have enough income from playing music to where they wouldn't need to have a day job to support themselves. As it turns out, nothing should be further from the truth. "The sad fact is," explains the blond-haired axeman, "it's difficult to make a decent living from playing this kind of music unless you are selling tons and tons of records. Even a band like WINGER, I was reading an interview with their guitarist where he said that despite having sold over a million records, he has yet to see any income. I know Troy (Gregory) from FLOT-SAM and JETSAM really well, and he's basically been living in the band's practice pad due to the fact that there's no real income yet to enable him to get a place of his own. It's something that's hard to believe, but it's true. What it boils down to is, the music business is harder to break into than might seem from an outsider's viewpoint. Needless to say, we've all had to keep our day jobs because there's just no way we can live off music alone."

As you read this, ATROPHY is in the midst of their US tour with CORONER and FORCED ENTRY, after which there are plans for the group to hop over to Europe for a more extensive trek with SACRED REICH. If you have yet to hear ATROPHY's "Violent By Nature", give it a chance. There's more to this band than meets the eye. ■

METAL

FORCES

FREE REVIEW SUPPLEMENT

Y & T: MAXIMUM VOLUME



Y & T

Ten
(Geffen 759924283-1)

PERFECT **

99

It's good being *The Boss* because, where necessary, you can amend the ratings system to suit your own preferences. Of course it's only in special circumstances that I would ever resort to such practices, and I don't think that I would allow any of the other writers the luxury, but as I'm sure you know by now, Me and Y & T have a kind of special relationship. For me they are the nearest thing on God's earth to the perfect rock n' roll band.

Anyone will tell you just how much I loathe the *Oh, they haven't made an album as good as "Earthshaker"* attitude that so many people seem to adhere to. If people can't see the brilliance of "Black Tiger", the unassuming class of "Down For The Count" or the fiery riposte of "Contagious" then that's their loss and I just feel sorry for them.

On their tenth album to date, and their second for Geffen, Y & T have displayed tenacity, character and determination which translates musically into a powerful, yet (as always) melodic opus. As ever, the fire in Dave Meniketti still burns and not only has he

surpassed himself lyrically this time, but his vocals, unbelievably, have reached new heights. Couple that with some of his hottest guitar work this side of "I Believe In You" or "Black Tiger" itself and I think you've got the message.

Emphatically "Ten" is the album that Y & T had to make and again I find myself smiling with Meniketti as the surely part-autobiographical "Hard Times" erupts from the speakers. With the guitars at a premium again - 'new man' Stef Burns no doubt being part responsible, this is an album choc-a-bloc full of infectious riffs, fiery guitar runs and general first class musicianship - the ever-present Phil Kennemore and, the dextrous Jimmy De Grasso completing the line-up.

But Y & T have always stood head and shoulders above the rest in their use of harmonies, melodies and hooks which they miraculously marry with power as on "Red Hot & Heavy", "Girl Crazy" and "Goin' Off The Deep End". Sit these alongside the quite exceptional "Come In From The Rain" and "Don't Be Afraid Of The Dark", which in turn rubs shoulders with the blues-tinged "City" and the laid back, part acoustic "Ten Lovers".

Space doesn't permit me to enlarge further on just how momentous an album this is. I've bent the rules rating it, so why don't you skip school, ignore the girlfriend and get this album

now. It's already my album of the year and it ought to be yours. Oh, just in case you were wondering I *never* have, nor ever will give any album 100. I did consider it though, I must admit!

DAVE SHACK

** (ALMOST)

ALBUM RATINGS

91 - 100	Essential
81 - 90	Excellent
71 - 80	Impressive
61 - 70	Good
51 - 60	Not Bad
41 - 50	Predictable
31 - 40	Disappointing
21 - 30	Avoid
11 - 20	Dire
0 - 10	Bin it

HORSE (LONDON)

ALBUMS AND
VIDEOS TO BE
WON INSIDE

METAL
ON
Vinyl

ALBUMS

DARK ANGEL
BATHORY
ARTILLERY
24-7 SPYZ
PRETTY MAIDS
LONDON
STEEL HEART
T.S.O.L.
HARLOW
DIO
BURNING TREE
ATTACK
UNCLE SAM
DORO
MOTORHEAD
WRATH
HURRICANE
LOCK UP
ALCATRAZZ
URIAH HEPP
THANATOS
NEVADA BEACH
REVEREND
GARY MOORE

SINGLES

IRON MAIDEN
GERRY LAFFY
STEEVI JAIMZ
DROP HAMMER

and more

METAL
ON
Vinyl

ARTILLERY

By Inheritance
(Roadracer - RO 9397)

EXCELLENT 90

Three years after the much-acclaimed "Error Squad" and about eighteen months since the Danish quintet reformed to get another shot at mass stardom, ARTILLERY are back with their third full-length offering.

Although it's apparent that there's been some changes done to the group's overall style towards a more mature, less one-dimensional direction, "By Inheritance" is mostly typical ARTILLERY material, revolving around the unique, love-it-or-hate-it voice of Flemming Ronsdorf and the riffs, relatively original songwriting of the Styler brothers.

The more "traditional" ARTILLERY material is present in the form of "Khomaniac" (a song that could've easily been on "Error Squad"), "Life In Bondage" and the title track, whereas the "new", mature approach is best evidenced in cuts like - "Don't Believe" (a remake of an old track "Blessed Are The Strong") and "Bombfood", where there is more than just a hint of melody being thrown into the proceedings.

On the negative side, it must be said that ARTILLERY's cover of NAZARETH's "Rasamanaz" albeit better than a lot of other covers I've heard in recent months, fails to justify its inclusion, coming across, rather predictably, as a mere attempt at doing a cover for the sake of doing it.

As is typical of ARTILLERY, there is plenty of out'n'out brutal riffing on "By Inheritance" and no aggression has been lost in the recent process of maturity, unlike with a lot of other bands that experience the same kind of musical growth.

The production, courtesy of METALLICA man Flemming Rasmussen is also impressive, highlighting the group's crunchy riffing style while leaving enough room for Flemming and the rhythm section to get their point across in a suitably powerful fashion.

Overall, "By Inheritance" is an album that should elevate ARTILLERY from the status of mere hopefuls to one of the contenders. Let's just hope that they can hack it live.... I'll be there.

BORIVOJ KRGIN

HARLOW

Harlow
(Reprise Records)

ESSENTIAL 100

This is Canada's RECKLESS all over again, brought up to date for the 1990's. If you remember correctly HARLOW was the band's original name, vocalist Jan Melanson first posed as Jean Harlow nine years ago, enter Teresa Straley, the new Jan Melanson, and former BLACK N' BLUE guitarist Tommy Thayer is the new Steve Madden.

"Chain Reaction" opens the LP in fine style with a riff ala WARRANT's "Down Boys", the husky voiced Straley comes on like LEE AARON circa her first and best LP. It's obvious right from the start that Teresa has a seriously hot voice to match her looks' she's been compared to Besty from BITCH, but she's way beyond that. "Silence" is a single for sure, a cross between HEART/LITA FORD. Listen to Straley wail the chorus with such power and conviction' it's scary enough to make Ann Wilson shed a few pounds. "Don't Say We're Over" is murderous A.O.R. ala HOLLY KNIGHT/LISA DALBELLO, haunting keyboards supplied by Pat Regan (ex ACE FREHLEY). This is the kind of music I love regardless of fashion or image.

"Empty" sees the excitement rising to the red levels, Tommy Thayer comes alive with electric riffing. "When You Love Someone" has tinges of FIONA with a "Kashmir" style workout, whilst "No Escape" is an acoustic workout very DOG + BUTTERFLYish that builds itself to a ZEP style affair. "Beyond Control" has a very infectious chorus to it that

embeds itself on your memory' whilst Steven Klong bashed his kit out of oblivion to an early 80's drum sound - none of this electronic nonsense. "The Edge Of Love" closes in epic style like Billy Kelly/Tom Steinberg's "I Want You So Bad"

Everything you've ever wanted from a female fronted rockband is here and more. I wish great things for HARLOW, as I did for SIGNAL and DISTANCE.

KELV HELLRAZER

THANATOS

Emerging From The Netherworlds
(Shark)

IMPRESSIVE 75

I had originally reviewed this for the last issue but held it over until the eventual release of the LP on Shark and I'm glad in many ways because the finished album certainly shows an improvement from the tape. THANATOS still have incessant weaknesses though, one of which is the vocals of Stephan Gebedy and another of which is the speed of the album.

Taking the vocals first: THANATOS were never as far as I can remember, a death metal band, but here is Stephan grunting out the venomous lyrics like a glass garger. The last demo and their recent live appearance in Rotterdam which I caught didn't accentuate this but producer Uli Pösselt seems to have spent a great deal of time on getting what to me is a miss-match between deep rasping vocals and the precise picking of guitarists GebDy and De Bronwer which reminds me a little of DESTRUCTION in parts.

Then there's the speed. The whole album is totally dedicated to hyper speed thrash ideas. Middle sections and bridges have more speed variation but main ideas always seem 'ten to the dozen' and I'm afraid THANATOS show their naevy and youthful exuberance in the same breath. In fact, in drummer Remo Van Arnhem's case it's probably several breaths because his skill is always being put to the test by the immense speed he is asked to meet - all young bands have been there though haven't they?

Musically and lyrically, THANATOS are pretty hard hitting (Nazi's, Ayatollah's, Generals and others all receive a lyrical pasting) and it's pretty good stuff foebut album, I particularly like the production, but as I think I probably said when the demo came out it's not all speed and thrash. Using "Dolor Satanae" as a lead into one track or taking it one step down as on the end of "Rebirth", works well, let's just have more next time. The fast thrash "Progressive Destructor" is as powerful asbest of the young bands around today but an LP should be an overall view of a band and I feel that this is still a victim of youthful exuberance and could do with more balance. Push on and give it a go!

MIKE EXLEY

DARK ANGEL

Live Scars
(Combat - 88561 2013/Import)

IMPRESSIVE 80

I was expecting "Live Scars" to be a disappointment after witnessing DARK ANGEL on their tour over here with NUCLEAR ASSAULT last year. The band are of course, infamous, for their live sound inferiority and as I recall it was a much talked about subject during that particular stint. Then came the quintet's appearance on Combat's "The Ultimate Revenge 2" soundtrack album, which tarnished their reputation yet further because of the sheer musical chaos they succeeded in creating.

"Live Scars", however, is thankfully quite the opposite and presents the band incustomary unbridled but also blazing form throughout five (seven on the CD), of their near classic cuts. They open with "Leave Scars", title track of the last studio outing and it's an immeasurable improvement on previous live versions I've heard with a very flattering sound

separation that really does cut through the cacophony you'd normally expect. DARK ANGEL then continue to hack and slash onward mercilessly, with fearful renditions of "The Burning Of Sodom", "Never To Rise Again", "The Promise Of Agony", and, as if all that mayhem wasn't enough, they finally wrench skull from torso with that old chestnut "We Have Arrived!"

The recording and mix is generally excellent throughout all these songs, with DARK ANGEL's brutal ferocity and extreme noise terror tactics having the capacity to whither your private parts in mere seconds! "Live Scars" should help disintegrate any arguments that DARK ANGEL are simply a band who make an inaudible racket, lack substance and try to cover it all up by blaming sound problems at every available opportunity. I've said it before, and darn it, I'll say it again, these LA'ers are purveyors of the wildest aural insanity you're ever likely to hear. Period!

ROB CLYMO

WRATH

Insane Society
(Medusa MD 9401)

IMPRESSIVE 80

America's WRATH are a band I'd heard of only recently after one of their shows impressed a journalist associate of mine to putting pen to paper, and I can see why with this album because the band is no slouch when it comes to putting forward strong ideas.

Well produced by Ron Goudie WRATH do remind me of SAVATAGE or TESTAMENT on the odd occasion, especially on the excellent vocals of Kurt Grayson, but they do have their own flair for a good idea and they never needlessly thrash or over do things to create an impression. The odd track like "Killmania" needs a little more tuning up maybe, but when we get to "Test Of Faith" or "Swarm" the band are really in good 'voice' with Scott Nyquist's and Mike Nyzrkanen's guitars sounding razor sharp and the rhythm of Gary Modica and Dave Sollman backing up superbly, especially on "Test Of Faith" where the tightness of the band is exemplified by the control over the riff. Side two comes in with some top quality stuff as well, Grayson in particular balancing the power of each track and maintaining consistency to the end. In fact, the LP reminds me very much of the old GRIM REAPER albums for strength of character and holding nerve.

The album will have its critics, "11th Hour" is hardly the most convincing of material but largely it's good solid "Balls-To-The-Wall" metal and should be well accepted.

MIKE EXLEY

HURRICANE

Slave To The Thrill
(Enigma CDENV 1004)

GOOD 70

For some reason I seemed to disagree with the majority of writers who felt that HURRICANE's "Over The Edge" debut was something special. I found the band's tenuous connection with *notoriety* (ie) the family tie between Robert Sarzo and his elder (and better) Rudy somewhat laughable, and even the supposed great "I'm Eighteen" distinctly uninspiring. So, by means of setting the scene I will admit that I didn't really expect anything of this their all important second album.

But, and as is usually the case, I found myself *thrilled* with HURRICANE's second storm. Having parted ways with Robert Sarzo (Let me hear you say Ah!) and recruited Doug Aldrich in his place HURRICANE seem to have striven for a harder sound and achieved just that with the help of Producer Michael James Jackson (no relation).

Kicking off in a suitably rocky fashion we have "Reign Of Love" which sees vocalist Kelly Hansen in excellent form. The man not only has the charm and the look, but he also has the

voice and that on it's own will take HURRICANE quite some way along the road.

Unquestionably radio friendly and polite the band still rock - check out the impressive rage of "Young Man" or the latent power of "Lock Me Up", but they also have the ability to get the girls screaming, as on "Dance Little Sister" where Hansen's vocals really come to the fore and the hot new Aldrich gets to show the more melodic side of his playing.

Definitely the album HURRICANE needed to make and prepare yourself for a storm warning with number three...

DAVE SHACK

NON FICTION

Non Fiction
(Arena Records)

IMPRESSIVE 80

My main reason for wanting to catch up with this release is the fact that it contains none other than Dan Lorenzo the guitarist with the now defunct HADES. Alan Tecchio is now part of the excellent WATCHTOWER, but Dan seems to have taken a less spectacular but no less interesting change of scenery. Doing away with the twiddly bits and complexity of HADES, Dan has turned his attention to the funk/SABBATH ideas of bands like FAITH NO MORE and has produced an album thick with deep bass lines, solid drums and a crunchy guitar sound which would do loom himself justice.

It's all pretty catchy stuff too and although the sceptics will slate it as the rebound from HADES' more technical days, there's a great deal of fascination in "Black (Answer The ?)" or the power of "Know You Like A Book". Some of the material is a little basic, "Turn The Page", the instrumental opener is hardly the most technical song in the world, but add a few notches to your volume dial and the power of "Time" or "That's Voice", especially in the six string department will lift your heart to the max.

Vocalist Dan Nastasi often gives you the feeling that he's secondary to Lorenzo's guitar, but if you listen to the album as a whole there's definitely plenty of pial here. "That Voice" has a feel of FUGAZI and "The My Way" definitely has its own style, so there will be much more from this combo. Look out for it because it could be quite an interesting second career for Lorenzo.

MIKE EXLEY

MOTÖRHEAD

The Birthday Party
(GWR - GWLP 101)

GOOD 70

Whilst this is a good representation of MOTÖRHEAD live, coming as it does from the video of the same name, the recent spate of MOTÖRHEAD associated releases do tend to discolour the over-all effect of the LP.

Quite why the record company have put this out some five years after the event took place I'm not really certain, but at least it's the genuine article, so to speak.

There's some great metal classics on offer, kicking off with the fast and furious "Iron Fist" and travelling a path that includes "We Are The Road Crew", "Metropolis", the excellent "Ace Of Spades" and the timeless "No Class" (which features a guest appearance by Wendy O'Williams) as the highlights. Smokin' stuff.

Purchasers of the CD are further treated to "Killed By Death", "Bomber" and "Mott-head", the latter featuring the jam that saw Lemmy back on-stage with Fast Eddie, Lucas Fox, Brian Robertson and Phil Taylor as well as Phil Lynott putting in an appearance too. Doesn't work quite as well as the video, but still makes for some great listening.

Perhaps not quite as good as "No Sleep Till Hammersmith", but most certainly good enough to show that live, MOTÖRHEAD remain as potent and vibrant a force as ever.

JERRY EWING

TORA TORA

Surprise Attack
(A&M CDA 5261)

GOOD

65

Energetic hard rock is how I would describe TORA TORA. To me they are a four piece that have striven for a very basic, raw sound that hasn't been for quite some time. Strangely I'm drawn back to thoughts of early VAN HALEN whenever I allow "Surprise Attack" to find it's way out of my speakers. Which I'm sure TORA TORA would be rather pleased with!

Hailing from Tennessee and comprising of vocalist Anthony Corder, guitarist Keith Douglas, bassist Patrick Francis and drummer John Patterson this debut shows a lot of promise from an essentially young, new band.

"Love's A Bitch" sets the pace and the tone of the record with it's arrogant who gives a f'ck swagger - making SKID ROW comparisons all the more credible, and the youthful exuberance all the more endearing. It's not until the end of side one and "Phantom Rider" that the pace falters slightly, the bit quickly back between the teeth though on "Walkin' Shoes" which is also the first U.K. single.

TORA TORA have a lot of potential, which is admirably displayed throughout the album, especially in Douglas' guitar work which is fresh sounding and unconventional, but they also have one or two niggling faults in my eyes. The first concerns Corder's somewhat high-pitched vocal delivery which is highly effective, but does grate on you at times. It occasionally just seems a bit forced, which it quite possibly isn't, but it has certainly put that question mark in my mind.

My second complaint is, again, purely subjective and concerns the production which, strangely, I'll admit, seems to improve as the album progresses. Perhaps it's just the raw, exposed drum beats that cause the problem but whatever, for a debut album I would say that it's taking a bit of a gamble.

DAVE SHACK

ALCATRAZZ

No Parole From Rock 'N' Roll/ Live Sentence
(Grand Slam SLAMM CD11/ SLAMM CD12 - Import)

EXCELLENT

85

My good friend Brian McEvoy at Grand Slam has surely hit on the albums to re-release here in the shape of ALCATRAZZ's "No Parole From Rock 'N' Roll" and "Live Sentence". Both feature the vocal talents of FORCE-FIELD III frontman Graham Bonnet and solo guitar hero YNGWIE MALMSTEEN who worked together in the early '80's, these particular albums originally appearing in 1983 and 1984 respectively.

The former is surely a classic, spawning songs the calibre of "Island In The Sun", "Jet To Jet" and "Hiroshima Mon Amour" (And does anyone remember the video to the latter?) which were the perfect comeback for Bonnet after his departure from RAINBOW, and after his somewhat disappointing solo album "Line-Up" and the World's real introduction to the guitar wizardry of the young, and boy does he look it! Malmsteen.

Quite heavily featuring the impressive Jimmy Waldo (ex-NEW ENGLAND) on keyboards "No Parole..." cleverly mixes the guitars and the ivories to complement Bonnet's well in-form voice which rocks on the aforementioned "Jet To Jet" and "Starcarr Lane", yet caresses on the tormented "Suffer Me".

Moving on to "Live Sentence" this was recorded in Japan almost a year after "No Parole..." was released and as such features four tracks from it's predecessor. Beyond "Too Young To Die", "Hiroshima...", "Island In..." and "Kree Nakorie" this album is of particular interest for it's versions of the RAINBOW standards "Since You've Been Gone" and "All Night Long". Despite the rather

poor, at times, production it's still interesting to hear Yngwie play Blackmore's licks, as well it is to check out his work on the two instrumentals "Coming Back" and "Evil Eye" which set the Japanese crowds off.

And that just leaves "Night Games" the single from Bonnet's solo album that almost made it over here if my memory serves me correctly, at least securing Bonnet an appearance on TOTP, I think.

Yep! All in all these two albums are well worth getting hold of, if not for the talents of Bonnet and Malmsteen, then certainly for nostalgia.

DAVE SHACK

DIO

Lock Up The Wolves
(Vertigo Advance Tape)

EXCELLENT

90

Everyone knows this is the album that DIO's career was resting on, and he's gone and come up with a real stormer. After the creative lull that "Dream Evil" appeared in, the man with one of the best voices in rock has swept the carpet clean, drafted in some new talent, and come up with what may be his best album since "Holy Diver".

Despite the fact that ex-MALMSTEEN keyboard player Jens Johansson tinkles the ivories, it's the guitar work of 18 year old Rowan Robertson that really kicks "Lock Up The Wolves" into orbit. This is really solid, very heavy DIO that's bound to silence even the mans most vociferous critics (well almost!). From the rampaging opening of "Wild One" you know that DIO means business. Ex-AC/DC drummer Simon Wright provides a simple, yet solid backbeat that compliments the over-all heaviness to perfection, and listening to the likes of "Hey Angel", the SABBATH like strains of "Evil On Queen Street" and the colossal riffing of the title track, it's little wonder that DIO were picked to support METALLICA.

Piece de resistance has to be the LP closer "My Eyes". An autobiographical look at DIO's career and the turmoil he's frequently found himself involved in. Listen out for references to past DIO classics from RAINBOW, BLACK SABBATH and his solo career. Musically it's the closest thing to classic DIO of old that we all know and love but that doesn't mean the rest of the material doesn't match up. Just that it does come as a bit of a shock to hear the band rocking so hard again.

"Lock Up The Wolves" comes like a breath of fresh air to those who have still held fast to DIO despite "the last album". It shows the man can really deliver the goods when required and sees him steaming straight back down the right track. Hard, heavy and powerful, "Lock Up The Wolves" is the album to see DIO back at the top throughout the Nineties.

JERRY EWING

GARY MOORE

Still Got The Blues
(Virgin - V2612)

EXCELLENT

85

"It goes right over my head" moaned Shack as the Blues-tinged sounds of GARY MOORE's latest album spilled out of the speakers of the office stereo. Strange however, that without Blues, there'd be no heavy metal, and hence no thrash metal either. It may all be interlocked somewhere down the line, but such misconceptions perpetuate around the heavy metal world, sadly all too often to the detriment of the music.

Well let's blow apart some of these misconceptions shall we. "Still Got The Blues" is not some old time Bluesman playing the devils music on a battered acoustic. No this is a tribute to the Blues by one of the best metal guitarists around today, and quite fitting it is too.

AND, it's a rock album. A heavy rock album. Only this time it's Blues-based, and

very Bluesy at that. Enlisting the help of old Bluesmen Albert Collins and Albert King along with the likes of George Harrison, Don Airey and Brian Downey, MOORE takes us on a journey full of feeling and fire, encompassing the very soul and passion of the Blues, and it's a treat to hear.

Kicking off with the standard Blues-based rock of "Moving On", the album fits into a natural groove that weaves it's way through-out all 9 songs (11 if you've got the tape or CD). Debut single "Oh Pretty Woman" features Albert King (who originally performed the song) and is one of several Blues classics included. JIMMY RODGERS' "Walking By Myself" (slightly reminiscent of MUDDY WATERS "Mannish Boy"), OTIS RUSH's "All Your Love" and JOHNNY GUITAR WATSON's "Too Tired" are re-ramped and up-dated in fitting style. Blues for the 90's - quite possibly.

MOORE's own compositions are for the most part equally impressive. "Texas Strut" pays homage to ZZ TOP's deep south Blues style right down to the "La Grange" riff and Billy Gibbons chuckle whilst "King Of The Blues" is MOORE's tribute to ALBERT KING and

captures the great mans style in impressive fashion. "That Kind Of Woman" - a George Harrison number, is an enjoyable jaunt whilst "Stop Messin' Around" is classic Blues that typifies the genre.

Of the two slower tracks, "Midnight Blues" is the most impressive. Moody and evocative, it stands out as being a fine cut, whilst MOORE's own "Still Got The Blues" clones his own "Parisienne Walkways" and to that extent does not really fit. But if MOORE's voice isn't ideally suited to the Blues, his guitar playing makes him sound like an old hand.

"Still Got The Blues" sees GARY MOORE developing yet further as a guitarist, playing with a feel and passion that was sadly lacking on last years "After The War". Alongside the celtic rock of "Wild Frontier", this must rank as his finest solo work to date and serves as a very helpful introduction to the genre. If the likes of SALT Y DOG, BLACK CROWES and THUNDER are taking todays rock in a Bluesier vein, GARY MOORE has surpassed them all in coming up with the closest thing to real Blues you likely to get these days. Ignore foolhardy misconceptions - indulge now.

JERRY EWING

EASTERN BLOC MAIL ORDER

DEPT MF
P.O. BOX 265
MANCHESTER
M60 1FY
TEL: 061 832 3553
FAX: 061 832 7720

METAL

SPEED/THRASH METAL

ABOMINATION: S/T LP	6.99
ANIMOSITY: GET OFF MY BACK LP/IMP	7.99
ATHEIST: PIECE OF TIME LP	6.99
ATROPHY: VIOLENT BY NATURE LP	5.99
AUTOPSY: SEVERED SURVIVAL LP (NEW SLEEVE ART)	5.99
AUTOPSY: SEVERED SURVIVAL LP (PICTURE DISC)	5.99
BATHORY: HAMMERHEART LP 5.99 CD	10.99
CANTOR: TO THE GORY END LP	6.45
CELESTIAL: LIVE HAMMERSMITH ODEON VIDEO 3.3.89	10.99
DARK ANGEL: WE HAVE ARRIVED IMP LP	8.99
DARK ANGEL: LIVE SCARS MINI LP	4.99
DEATH: SPIRITUAL HEALING LP 5.99 MC 5.99 CD	10.99
DEATH ANGEL: ACT 3 LP	5.99
DEFENANCE: VOID TERRA FIRMALP	5.99
EXODUS: BONDED BY BLOOD LP (DIFF SLEEVE PLUS 2 TRKS)	5.99
FORBIDDEN: TWISTED INTO FORM LP (RELEASED 29.5)	5.99
METALLICA: HARVESTER OF SORROW 12" IMP	5.99
METALLICA: GARAGE DAYS 12" (5 TRKS) IMP 5.99 CD	10.99
METALLICA: CREEPING DEATH 12" (FIRST 2 EPS)	7.99
METALLICA: KILL RIDE MASTER LPs 6.45	6.45
METALLICA: AND JUSTICE FOR ALL DBL LP (2 X P&P)	6.99
METALLICA: TWO OF ONE VIDEO (20 MINUTES LONG)	14.99
METALLICA: CLIFFMAN INCL. P&P	14.99
METALLICA: ROCK AND A HARD PLACE (BACK IN STOCK) 3.99	3.99
METAL VISION: VIDEO INCL. PESTILENCE (MOTORHEAD/GANG GREEN & 2 TRKS FROM SEPULTURA AND TONS MORE)	14.99
NUCLEAR ASSAULT: HANDLE WITH CARE LP 5.99 CD	10.99
PRONG: BEG TO DIFFER LP/IMP 8.99 CD UK	10.99
SACRED REICH: IGNORANCE LP	5.99
SACRED REICH: SURF NACARAGUA 12"	3.99
SANCTUARY: INTO THE MIRROR BALL LP/IMP	9.99
SEPULTURA: BENEATH THE REMAINS (REMIX W/ LYRIC SHEET & POSTER) LP 6.45 CD	10.99
SEPULTURA: MORBID VISIONS LP (BACK ONCE MORE!)	6.45
SEPULTURA: METAL ONSLAUGHT: SPLIT CD	10.99
SEPULTURA: MERCY REIGN HEAVEN LPs 6.45	6.45
ST VITUS: VLP	7.99
VOI VOD: NOTHINGFACE DIMENSION HATROSS LPs 6.99	EACH

HARDCORE/CROSSOVER

BAD BRAINS: PAY TO CUMM AT THE MOVIES 7" IMP LTD ED	3.99
BAD BRAINS: ROIR CASSETTE 6.45 CD	11.99
BAD BRAINS: ROCK FOR LIGHT (AGAINST IT) LPs 6.45	EACH
BAD BRAINS: QUICKNESS LP 9.99 CD	11.99
BLACK FLAG: NERVOUS BREAKDOWN 7"	1.99
BLACK FLAG: DAMAGED LP (CLASSIC FIRST ALBUM)	6.45
BLACK FLAG: WASTED AGAIN LP 6.45 CD	10.99
C.O.C.: EYE FOR AN EYE LP	6.45
C.O.C.: 6 SONGS W/ MIKE SINGING MINI LP	4.99
CRO MAGS: BEST WISHES LP (BACK IN STOCK!)	6.45
D.A.M.: HUMAN WRECKAGE LP	6.45
DEAD KENNEDYS: FRESH FRUIT LP (ALT TENTACLES)	6.45
DEAD KENNEDYS: IN GOD WE TRUST 12"	3.99
DEAD KENNEDYS: PLASTIC SURGERY (6 BOOKLET) LP	6.45
DEAD KENNEDYS: GIVE ME CONVICTION (BOOKLET & SLEEVE) LP	6.45
FLUGAZI: REPEATER LP 4.49 CD (INCL 3 TRKS FROM 7")	6.99
GANG GREEN: ANOTHER WASTED NIGHT LP	6.99
MINOR THREAT: LIVE IN DC VIDEO	14.49
MINOR THREAT: BACK CATALOGUE CD	10.99
MISFITS: EVIL IS (6 TRKS) BEWARE (7 TRKS) 7" S IMP 7.49	EACH
MISFITS: IF YOU DON'T KNOW THIS SONG (LIVE) LP/IMP	15.99
MISFITS: DIE DIE MY DARLING 12" IMP (3 TRKS)	6.99
SAMHAIN: ON EARTH (5 TRKS) BLOOD (4 TRKS) 7" IMP 7.49	EACH
SAMHAIN: INTIMIDATION NOVEMBER LP 7.99 EACH CDS 11.99	EACH
OFFICERS: WE MUST REBEL LP (CLASSIC TEXAS HARDCORE)	6.45
REAGAN YOUTH: VOL. 1 IMP LP (84 LP REMIXED & 3 TRKS)	7.99
ROLLINS BAND: HOT ANIMAL MACHINE LP 6.45 CD	10.99
ROLLINS BAND: LIFE TIME LP 6.45 CD	10.99
ROLLINS BAND: DO IT MINI LP 4.99 CD	9.99

ROLLINS BAND: HARD VOLUME LP 6.45 CD	10.99
VARIOUS: TERMINAL CITY RICOCHET FILM SOUNDTRACK (FEAT. J.BIAFRA/D.O.A./BEATINGS/NO MEANS NO etc) LP	6.45

SUB POP ROCK CITY

LOSER: SUB POP LOGO T-S (AS WORN BY TAD DOYLE)	7.99
MUDHONEY: SUPERFLUZZ MINI LP 4.99 IMP	5.99
MUDHONEY: MUDHONEY LPs 5.99 IMP 8.99 CD	10.99
MUDHONEY: BURN IT CLEAN 7" 2.99 12"	3.45
MUDHONEY: THIS GIFT 12"	3.45
NIRVANA: BLEACH LPs 4.5 IMP 8.99 CD	10.99
SOUNDGARDEN: FLOWER 12" (TOY BOX - UNRELEASED B SIDE)	3.45
SOUNDGARDEN: HANDS ALL OVER 10" (LTD ED GROOVY FOLD OUT SLEEVE) 3.45 CD	3.99
TAD: GODS BALLS LP 6.45 CD	10.99
TAD: SALT LUX MINI LP 4.99 CD	5.99
THE PYNOCIS: LIVER THAN GOD (ONLY UK SIGNING TO SUB POP LP/IMP)	8.99

FUNK METAL

FAITH NO MORE: THE REAL THING LPs 6.99 MC 6.99 CD	10.99
FAITH NO MORE: FROM OUT OF NOWHERE EP 12" 3.45	EACH
FAITH NO MORE: WE CARE A LOT LP	5.25
FISHBONE: COMPL LP/IMP	8.99
RED HOT CHILI PEPPERS: S/T CD	12.99
RED HOT CHILI PEPPERS: FREAKY STYLE LP/IMP	9.49
RED HOT CHILI PEPPERS: FREAKY STYLE CD/IMP	12.99
RED HOT CHILI PEPPERS: ABBEY ROAD CD	12.99
RED HOT CHILI PEPPERS: MOTHERS MILK LP	6.99
RED HOT CHILI PEPPERS: UPLIFT MOFO PARTY LP/IMP	9.49
RED HOT CHILI PEPPERS: UPLIFT MOFO PARTY CD/IMP	12.99
RED HOT CHILI PEPPERS: TASTE THE PAIN CD (4 TRKS)	7.99

UK HARDCORE

BEYOND: MANIC SOUND PANIC 12" (4 TRKS)	3.45
BOLT THROWER: REALM OF CHAOS LP 6.45 CD	10.99
BOMB DISNEYLAND: WHY NOT! LP	4.99
CARCASS: REK OF PUTRIFICATION LP	4.99
CARCASS: SYMPHONIES OF SICKNESS LP	5.99
CARCASS: SYMPHONIES OF SICKNESS CD (INCL BOTH LPs)	10.99
DEVIATED INSTINCT: GUTTURAL BREATH LP	5.99
DISCHARGE: LIVE CITY GARDEN NEW JERSEY 83 LP	5.99
DISCHARGE: WHY 12" (10 TRKS AT THEIR BEST!)	4.99
ELECTROHIPPIES: THE ONLY GOOD PUNK LP	5.99
KILLER: M.Y.H.C. 12"	3.45
GOOFLESH: S/T LP	4.99
GOOFLESH: STREET CLEANER LPs 9.99 CD	10.99
INSTIGATORS: RECOVERY SESSION LP (AT THEIR BEST!)	5.25
NAPALM DEATH: DOUBLE PEEL SESSION 12"	4.99
NAPALM DEATH: SCUM LP 9.99 ENSLAVEMENT LP	4.99
NAPALM DEATH: MENTALLY MURDERED 7" 0.99 12"	3.45
PARADISE LOST: LOST PARADISE LP	5.99
PARADISE LOST: IN DUB 12" (2 REMIXES FROM LP)	3.45
VARIOUS: GRIND CRUSHER (UK HARDCORE COMPL. FEAT. CARCASS/N.DEATH/BOLT THROWER/DEGREE etc) LP	2.99
VARIOUS: NORTH ATLANTIC NOISE ATTACK (FEAT. NAPALM DEATH/C.SX/SPETIC DEATH/DOR CRIPPENS/INTENSE DEGREE/V.O.C. ETC PLUS BONUS 8 TRKS 12" LP 2 X P&P)	5.99
VARIOUS: PATHOLOGICAL COMPL. (FEAT. CARCASS/GOOFLESH/N.DEATH/GOD INCL SILVERFISH 7") LP	6.45

T SHIRTS: ONE SIZE FITS ALL (XL)

ALTERNATIVE TENTACLES: LONG SLEEVE LOGO ON FRONT/BACK & SLEEVE (ESSENTIAL SUMMER WEAR)	15.99
DEAD KENNEDYS: TOO DRUNK BED TIME: BEACHBOYS: HALLOWEEN IN GOD OK LOGO AT LOGO 6.45	EACH
MISFITS: SKULL W/DEVELOP (PUSH HAT) US IMPORT	8.99
MISFITS: LEGACY OF BRUTALITY (LP COVER) US IMPORT	8.99
MISFITS: DANCING W/MIKE (LEGACY BACK COVER) US IMPORT	8.99
MISFITS: DIE MY DARLING	8.99
SAMHAIN: HORDED SKULL PLUS BODY US IMPORT	8.99
VOI VOD: THRASHING RAGE SWEAT SHIRT	19.99
VOI VOD: DIMENSION HATROSS SWEAT SHIRT	19.99

U.K. RECORDS & CDS: 1 - 1.00p EACH ADDITIONAL ITEM 0.50p. CASSETTES: 1 - 0.50p EACH ADDITIONAL ITEM 0.30p
VIDEOS: 1 - 1.00p EACH ADDITIONAL ITEM 0.50p. T-SHIRTS: 1 - 0.50p EACH ADDITIONAL ITEM 0.30p
S. IRELAND & EUROPE 2 x U.K. RATE. U.S.A./CANADA & REST OF WORLD - 4 x U.K. RATES
ALL CHEQUES & POSTAL ORDERS MADE PAYABLE TO EASTERN BLOC MAIL ORDER. SAE FOR FULL MAIL ORDER CATALOGUE

URIAH HEEP

Still 'Eavy, Still Proud
(Legacy - LLP133)

GOOD

70

To kick of the twentieth anniversary celebrations of URIAH HEEP comes this compilation that features a healthy selection of HEEPER-AMA from over the years, and a tasty little item it is too.

Side one is all live material from the concert the band performed in Nottingham last year and with one track taken from the Moscow shows of 1987. True metal classics like "Gypsy" and "Easy Livin'", alongside "Lady In Black" and "July Morning" are given the live treatment from the band, although I have to admit that I'd rather have heard the original studio versions. But...rest assured, the originals are going to surface on the soon to be released "Two Decades In Rock" boxed set.

The second side however is all originals, and to be honest it does make for better listening. "The Easy Road", "Free Me" (featuring vocalist John Lawton who's recently surfaced with ZAR) and "The Other Side Of Midnight" show the band going through some immt changes but they never lose control of their powerful, emotive music. Keyboard player Phil Lanzon's "Mr. Majestic" gets another airing (only ever having been on "Live In Moscow" before) and is a great melodic rocker that builds to a fitting climax. The whole thing closes with two tracks from the bands last studio LP, the critically acclaimed "Raging Silence", namely "Rich Kid" and a very poor re-mix of "Blood Red Roses" which closes the album and lets the whole thing down somewhat. Quite why the original wasn't used I don't know but it was the stand out track on "Raging Silence".

Still, that aside, a good representation of the band that doesn't just rely on your normal run of the mill compilation fare. The boxed set does seem more appealing, I must admit, and the prospect of a new album even more so, but for now, "Still 'Eavy, Still Proud" does the job very nicely.

JERRY EWING

LONDON

Playa Del Rock
(Noise International)

EXCELLENT

90

Nadir D'Priest is the most notorious character in LA, forget Vince Neil versus Axl Rose, that's just rich rock stars talking to their press agents on the phone trying to gain publicity to make up for a lack of product. There is only one real rock'n'roll hoodlum in LA and Michael Myers has nothing on this guy. So, the monster returns after the mighty Fowley produced "Don't Cry Wolf", a stonker of an album that lacked the big record company backing to put LONDON where they should have been ten years ago.

Before people go off on the 'didn't Nikki Sixx used to be in the band', there are no original members left in the band' in fact without founder Lizzy Grey there is no point in calling it LONDON. Apart from Nadir, Brian West is still bassist, Shaun Lewis is Lizzy's replacement on the axe and Nadir's fellow hoodlum Alan Krigger formerly of GUIFFRIA is bashing the toms.

The album hits off with "Ride Through The Night", a blistering LIZZY BORDEN style rocker. Richard Podulor's production is massive and gives LONDON that boost they so desperately needed. Nadir's voice is nastier, the ultimate HM growl. "Russian Winter" is finally done justice, this cut has been around for ages and has become a classic in the LONDON live set. This is also the cut that was featured in "The Metal Years" video. "It's So Easy" is a side to LONDON that no one's ever seen before, a spine tingling classy affair more akin to classic ICON/LEMANS than the old throwaway anthems that LONDON have been associated with.

Mr D'Priest has an Astbury snarl in his voice on this cut and Shaun Lewis does a nice guitar fill in this cut. Nadir has a fake argument with some woman begging her not to leave. I've never seen him do that in The Rainbow before. "Miss You" is LONDON's first ballad, I still can't believe it's Nadir singing this cut, he sounds like such a nice boy. "Money Honey" is a BAY CITY ROLLERS cover bringing the ghost of Erick Faulkner and Stuart Wood to mind, I wonder if they would be able to find a pair of tartan trousers big enough to fit Nadir?

"Love Games" opens side two in fine style, another golden oldie given a glorious reworking. A powerful verse makes way for a gem of a chorus. "Heatbeat" is an AC/DC style rocker with LEGS DIAMOND style keyboards, there's also a bit of LEPPARD thrown in for good measure. "Hot Child" is a Nick Gilder cover, the song is a cult classic in the US especially amongst yer PRETTY BOY FLOYD's, could be a smash hit single. LONDON does an Ultra Pop without Lizzy. "Tear The Walls Down" is kind of CULT/DEEP PURPLE, whilst "Been Around Before", the album closer, is more ULTRA POP for yer, sounds like a cover to me, but I ain't sure.

Nadir D'Priest has enough identity and notoriety to make LONDON big news. "Playa Del Rock" could be a step to making them stars, it's definitely an attempt to gain a wider audience. Michael Myers is back and it's Halloween all over again.

KELV HELLRAZER

HIROSHIMA

Hiroshima
(Avispa ALP 004 - Import)

GOOD

65

HIROSHIMA are a five-piece melodic rock band that hail not from Japan (well, they wouldn't would they?) or from the States, but from Spain.

Formed in 1986 the band have finally cut this their debut album for the Avispa label. Like NIAGARA before them HIROSHIMA 'attack' the slightly poppier end of the hard rock spectrum with the over-use of Gerardo Munoz's keyboards.

Vocalist Jose Miguel Ross makes a damn good stab at singing in English, sounding, sometimes, like SHY's Tony Mills and also FATE's Jeff Limbo. Precisely backed up by the rest of the band on b.v.'s it's clear that the likes of BON JOVI, EUROPE and, to these ears, our very own TOBRUK have been major influences on this band, the latter especially on the album opener "Come On".

As is usually the case it's the stunning guitar work of Carlos Rufos that drags this album out of mediocrity, his raw riffing providing a constant check on the sickly keyboard wash that most European bands fail to keep under control.

Produced quite well for an indie release I'd say this is an interesting acquisition for any lovers of melodic rock that liked NIAGARA and is bored with a diet of U.S. and U.K. releases.

DAVE SHACK

REDEEMER

The Light Is Struck...
Apocalypse - AR 777/Import)

PREDICTABLE

45

Uh oh. Not another band foolishly striving for fame and fortune by using that bastion of heavy metal' the medieval image, complete with a lavish gatefold sleeve, a cover painting that depicts the quintessence of a bunch of Robin Hood characters, along with a set of lyrics so abysmally steeped in fantasy and general nonsense they brought me to tears after scanning through 'em! Pure hilarity I'm afraid! It's pleasing to see REDEEMER cut their first disc, and another band from down under is always welcome, but I honestly find it hard to be pleased or at all congratulatory when it comes down to the music.

The band have a basically solid sound, although you could misconstrue that to mean dull I suppose, which rests firmly in the grasp of more traditional metal constraints. But therein, you see, lies REDEEMER's biggest, most misguided error in judgement' they're not doing anything vaguely different compared to millions of other wannabe's out there. That said, I found time for the sharp-edged vocals of Cindy Grimwood, who adds a clean cut side to the otherwise predictable nature of the material.

There's obvious commitment to be witnessed here, and for an indie release, the production has real depth and clarity, but there's also a plentiful supply of duff, tiresome and ultimately plodworthy metal tunes. S'truth, even as early on as the opening instrumental "The Light Is Struck..." I was forced to resort to studying the nice white vinyl this is pressed in, as opposed to actually listening to the thing.

The guitarists do undertake some stealthy riffing tasks, along with reasonable lead-breaks, and sometimes you could be fooled into thinking REDEEMER are hungry thrashers just fighting to rid themselves of the dire image. The thing is though, they soon drop back into conventional mode with more incredibly mundane metal excursions. Only the sub-SAVATAGE style (circa "Sirens") shown on "Apocalypse Riders" coughs up any kind of memorable sound.

For the bands sake I'll end on an optimistic note and say that fans of run of the mill, early eighties metal might well enjoy "The Light Is Struck...", but with awful lyrics and an image to match, REDEEMER can really only expect howls of derision from more discerning metal fans. Still, for anyone interested you can contact the label at this address: Apocalypse Records, P.O.Box 1108, Blacktown, NSW, AUSTRALIA 2148.

ROB CLYMO

UNCLE SAM

Letters From London
(Skeller - 3MT55)

NOT BAD

55

In all honesty, this grunge rock of stuff isn't what I enjoy listening to, but to be fair, UNCLE SAM do what they do better than most and with more appeal. Their main problem seems to be despite the frenetic energy of their music, they sound a little confused.

If "Letters From London" the song is quite a commercially melodic affair (at least as commercial as UNCLE SAM get) then much of the material smacks of a blend of early punk, THE DAMNED and even THE DICKIES. It's not punk however, more garage and at times touches of mainstream metal add's to the confusion.

New vocalist David Gentner is a lot more appealing than his predecessor (whoever he was), and gives the band an air of listenability, but really is nothing on offer here to suggest that UNCLE SAM are ever going to become more than the cult band they are at present.

JERRY EWING

24-7 SPYZ

Gumbo Millenium
(In Effect)

NOT BAD

55

Outright Variety, that's what I liked most about the 24-7 SPYZ debut "Harder Than You". It was a highly diverse album, with admittedly, a few things I wasn't too keen on. But at least that album stood out from the crowd.

Now personally speaking, "Gumbo Millenium" is therefore something of a disappointment. I know variety is becoming commonplace within the space of an album, with anything from thrash to reggae appearing side by side, so maybe I should expect what I'm listening to right now. But the truth is that "Gumbo Millenium" doesn't quite grip me in the same way the bands debut did.

Why then the bleak forecast? Well, a lot of

the songs here just don't quite rip it up enough for me and I'm sure the debut had more of a reckless spirit than this one does. "Heaven And Hell" is the South Bronx quintet's only really bruising moment, where vocalist Peter Fluid lets the boys pull out all the stops. But of the rest? I just don't know frankly, and it'll be a long time before I come to a conclusive decision.

Sure, "Gumb..." takes you into the wilderness of variety land, no doubt about that. I mean, fancy starting an album with the immense guitar bludgeon of "John Connelly Theory"? And then there's "New Hero Worship", of the schizophrenic gonzo feel of "Deathstyle", a bizarre reggae/rock type seizure. BUT, then they spoil it with the far too jazzy "Dude You Knew", poignant though disappointing "Don't Break My Heart" or downright restrained rock of "We Got A Date".

Saying I'm all for diversity may sound like a contradiction here, although whereas the likes of FAITH NO MORE can change style but still maintain a sizeable metallic edge, the fact remains that some of these tunes are just too lightweight for their own good. Ironic really because "Heaven And Hell" shows that these guys can play metal as well as anybody.

ROB CLYMO

FIDELITY JONES

Pittdown Lad
(Dischord - DISCHORD 41)

PREDICTABLE

40

Very disappointing is this, with the exception of OPERATION IVY I can't stand reggae/ska influenced hardcore, and this record merely re-inforces that fact. "Pittdown Lad" is one weak instrumental and five long and equally weak other numbers, all with reggae-ish overtones and vocals that whilst very interesting and original, don't fit with the music.

There's some passable ideas running around, but FIDELITY JONES have a tendency to go off into totally pointless instrumental meandering without warning and this heavily detracts from a sometimes interesting number.

The poor sound renders a lot of parts (especially on "Fountains Of Youth") very messy sounding, only the closer "Force Of Evil Plans" has some better more up-tempo ideas, but as for the rest... forget it.

CARL WILLIAMS

NUCLEAR VALDEZ

I Am I
(Epic - 45354)

IMPRESSIVE

75

Perhaps the most quirky of the current spate of highly publicised "Epic Rock" acts, NUCLEAR VALDEZ are Cubans living in Miami, and their debut "I Am I" (although do correct me if I'm wrong) is an interesting blend of melodic AOR and more acoustically inclined rock with some heavy political overtones.

First track and single "Summer" is a great tune which lyrically speaks of the communist invasion of Cuba, and such harsh statements are continued on the country-ish "Run Through The Fields" which paints a sorry picture of the humble worker, and the harsh "Where Do We Go From Here" that attacks the materialistic "Made In Japan" attitude.

Elsewhere it's mainly love songs sung in plaintive manner by vocalist Froilan Sosa, but the whole thing retains a mellow appeal that makes for thoughtful listening. A far cry from your dumb party rock rammed down our throats by hordes of Yank no-hopers, NUCLEAR VALDEZ will appeal to those whose tastes extend to JOHN COUGAR MELLENCAMP and even BOB DYLAN. Not an out dated hippie act, but a band that have thought a little bit about what they do and why they do it, and for that I applaud them.

JERRY EWING

THE ELECTRIC BOYS

Funk-O-Metal Carpet Ride
(Phonogram Advance Tape)

EXCELLENT 85

Ahead of DAN REED in the timescale/chronology stakes Sweden's ELECTRIC BOYS could stake a valid claim to be one of the progenitors of this funk/metal crossover, hybrid, thing that is currently so damn fashionable.

Having spent time sat in the middle of record company bidding wars before this album was released worldwide this band have finally been able to display not only the patience of a saint, but also a large degree of conviction and overall competence as they were required to couple tracks old and new for this re-issue of their critically acclaimed (In Scandinavia at least) debut.

The dynamic duo of Conny Bloom and Andy Christell have come up with a healthy mixture of metal based, funk-tinged hard rock songs that find time to ape the likes of VAN HALEN, DAN REED NETWORK, and a whole host of 60's psychedelic bands. The opening cut "Psychedelic Eyes" aspires to the latter description, whilst the stunning "All Lips N' Hips" rips it up in true Glam rock tradition, complete with a huge chorus, sampled drums, and some riveting electric guitar.

Side One then meanders through the DAN REEDish "If I Had A Car", the off the wall "The Change", and the mercurial "Captain Of My Soul".

"Rags To Riches" occupies more of your mainstream metal ground, but includes a nice funky refrain that has been expertly produced by Bob (solid as a) Rock.

"Funk-O-Metal Carpet Ride" is one of those albums that offers more with every listen. It captures moods, it rocks, it captures another mood, and it gently caresses - and for all these reasons it will stand at the end of the year as a yardstick. Proving yet again (as is the case with the likes of SLEEZE BEEZ, CHINA, TREAT and PRETTY MAIDS) that just because you come from Europe you ain't every bit as good as your U.S. counterparts. So there!

DAVE SHACK

LOCK UP

Something Bitchin' This Way Comes
(Geffen - 24279-1)

IMPRESSIVE 80

Too bloody right "Bitchin'". This is some bitchin' funk/metal we have here. Forget the AOR tinged output from the likes of DAN REED NETWORK and STEVIE SALAS COLORCODE, LOCK UP are HEAVY. That's heavy as in metal and heavy as in funk cos "Something Bitchin'..." is strong metal that you can really groove to. Mind numbingly heavy funk bass playing crossed with stabbing metal guitar work (courtesy of Chris Beebe and Tom Morello respectively) in a decided effort to smash down remaining barriers between music, and a whopping effort LOCK UP have made too.

If ROACHFORD went heavy metal then maybe you could imagine Brian Grillo's vocals (although also sounding not unlike WET WET WET's Marti Pellow may not help with ardent metalheads), but the crashing opening of "Can't Stop The Bleeding", the dirtiness of "Punch Drunk" and the general heaviness of "Tell Me When It's Over" and "Peacekeeper" mean that LOCK UP are a serious head-banging band without funk pretensions, but with funk attitude.

On the funkier side of things, the metal rap of "24 Hour Man" is plain BAAAD, whilst the highly danceable "Nothing New" rocks courtesy of Morello's constantly up-front guitar. The jazzy swing of "Everywhere I Go It Look's Like Rain", which is reminiscent of FAITH NO MORE's "Edge Of The World" adds another notch to LOCK UP's already impressive repertoire, and maybe FAITH NO MORE at their funkiest isn't too far removed from where LOCK UP are coming from.

If, until now you've shied away from the funk/metal marriage simply cos you've been none too keen on the wimpy tag aforementioned bands have maybe given it then LOCK UP are most definitely the band for you. If however, you remain dead set against anything but metal you're lost in a wilderness and need locking up!!!

JERRY EWING

BURNING TREE

Burning Tree
(Epic - 4666331)

IMPRESSIVE 80

"Strange brew". The debut album from American three piece BURNING TREE is a fine mixing pot of JIMI HENDRIX style psychedelic rock with touches of Blues and Jazz thrown in for good measure, that puts forward a good case for a colourful, yet too often sneered at style of rock music.

The beauty of heavy metal/hard rock should be the diversity of so much of the material on offer yet trends seem to dictate that only a pile of generic garbage can be accepted by the masses, which is sad as too much good, nay great music is allowed to slip quietly away.

In the face of that attitude, it would seem that BURNING TREE are making a brave stand, and for their sakes I hope it pays off. There's no doubting the quality of the musicianship on offer, and whilst the band rely heavily on times gone by for an over-all sound they pull it off without sounding too dated.

Opening title track smacks of HENDRIX, and throughout there are heavier than heavy hints that these guys enjoy listening to CREAM and JIMI amongst others. "Fly On" follows a jazzy swing whilst the atmospheric "Baker's Song" builds slowly but stands out as one of the best tracks on offer whilst "Playing In The Wind" and "Mistreated Lover" shown a lighter, poppier side to the band.

"Turtle", "Crush" and "Masquerade" echo the HENDRIX/CLAPTON fixation pretty strongly, but the vocal talents of guitarist Marc Ford and bass player Mark Dutton give the band far more style than many other Sixties soundalikes.

But sixties soundalikes BURNING TREE are not. They may delve into areas already covered by others, but there's is a sound for the Nineties most definitely. A colourful, most attractive release that certainly deserves your attention. "Excuse me while I kiss the sky".

JERRY EWING

NUCLEAR SIMPHONY

Lost In Wonderland
(Steamhammer)

GOOD 70

Anyone lucky enough to get their debut produced by knob twiddling maestro Harris Johns can't really go far wrong can they? These three Italians certainly didn't. What "Lost In Wonderland" lacks in terms of originality, is more than makes up for with an excellent all round sound, with the main strongpoint being a sort of grungy rhythm guitar edge Johns always managed to capture so well. This is more than just a producers playground though, and the threesome are quite impressive when being judged on their own merits.

First track: "Mister I.D.G.A.F." summons immediate comparisons with several other like minded thrashers currently doing the rounds, which is where NUCLEAR SIMPHONY tend to lose marks. The tune, it's follow up, and in fact side one's other pair, "Cry" and "Evil Spray", all draw heavily on bands like DESTRUCTION and aggressive US bands in the vein of earlier EXODUS.

The trio really get into their stride come side two, with "Mimmo The Bull" hotting things up considerably. Granted, there is scant regard shown for innovation, and tracks like "Rhapsody Of Sadness" and "Create Your

Destiny" in particular, hark back to a lot of earlier less refined Bay Area stuff, but it's an enjoyable overall collection.

Really, a lot of what NUCLEAR SIMPHONY do isn't always that thrashy by today's standards, with most of the emphasis being put on mid-paced material. In that respect, they could well attract fans of more traditional styled metal, while those with more extreme tastes may well find this about five years out of date. Still, predictable though NUCLEAR SIMPHONY may well be, "Lost In Wonderland" is a fine, musically solid, first statement.

ROB CLYMO

NEVADA BEACH

Nevada Beach
(Metal Blade - MZORRO 2)

AVOID 30

It saddens me that people are both prepared to listen to and play this kind of music these days. Not essentially bad, but devoid of any kind of ingenuity or inspiration, US four piece NEVADA BEACH have little in the way of originality to offer any true rock fan. Unless of course plagiarism and regurgitation is your thing!!

Kicking off with an old ANGELS song, "Marseilles", sound wise it's very apparent NEVADA BEACH want to be AC/DC more than KROKUS ever did. Hank Decken's vocals cut a path between Bon Scott (RIP) and Brian Johnson, but the whole thing lacks the spark and fire that sets AC/DC apart from so many.

"Wildfire" is more straightforward heavy metal and as such is distinctly lacking in appeal, but the rest is all AC/DC-ish rock n' roll that will leave you sadly shaking your head at it's mediocrity. I can handle this stuff if it's done reasonably well (even something as blatant as KINGDOM COME), but this, quite simply, is not!

Had NEVADA BEACH failed at trying something even slightly different (originality being such a scarce commodity these days), it would have been more applaudable than plundering others sounds in the most uninspirational manner believable. NEVADA BEACH are second rate pretenders set to make very few friends with this release.

JERRY EWING

BATHORY

Hammerheart
(Noise - NUK 153)

IMPRESSIVE 80

This is one of the few chances I've had to cast my critical eye over BATHORY in the last few years and to my mind I am beginning to really enjoy the material again. There was a time, I think around the third album "Sign Of The Black Mark" when I went off the pounding rhythms and often hyperspeed work out of the mighty Quorthon but in recent years I've begun to find a way back into the 'big' sound that surrounds BATHORY on record. "Blood Fire Death" was an album steeped in atmosphere power and quite a few good songs, now here is the next step and if anything the ultimate power metal record.

Within these grooves you will find some of the heaviest production presently recorded and my, it is heavy. Layered guitar and choral chorus's all suggest other musical collaboration and a lot of hard studio work from The Boss again but Quorthon is still very much the main man here with improved vocals and some superb guitar. What makes this album for me though is the maturity of the songs - there's no mindless thrash work outs it's all means to an end, the end being atmospheric and unadulterated power. Take "Baptised In Fire And Ice" for example. Now we call people like OBITUARY a death metal band, the ultimate in power so called. Well, wait until you hear that power behind this track. A riff similar to an early TROUBLE or CANDLEMASS idea is taken and given such as big sound and excellent delivery

that the tape I was listening to could hardly handle it. The vocals sound so much more convincing, the chorus fits perfectly and in terms of power metal I could find no equal! then there's "Father To Son" yet another storming anthem that makes a joke of the term 'metal', it's so much more!

I'll admit that Quorthon isn't the most complex writer in the world, a lot of the structures at their roots are fairly basic like "One Rode To Asa Bay" or "Valhalla" (which has you looking over your shoulders at "Blood Fire Death"), but it's the way that he builds a song which makes it so awesome. It's as though he were a composer fitting instruments together and moulding voices to create mood and powerful atmosphere - the orchestra of power metal maybe. CELTIC FROST have tried it in the past and may still, but imagine Quorthon with an orchestra. He reminds me very much of the epitome of the talented solo artist walking in and taking over a load of musicians with his personality transferring it all to record. In Quorthon's case though musicians normally means tapes of what you've perviously done in the past because he has done albums in the past where he plays everything and the Boss makes the album, maybe it is here but whatever it is it will leave you blown away. If one small team like this can create so much power though why are there still so many bands who can't or producers who fall flat? Interesting ain't it.

Noise have now got BATHORY for the foreseeable future so hopefully we'll see more forward movement and less secrecy and 'suspicion' if that's the right word to use. Everyone will of course still be asking if there's live work for BATHORY - well! I'm not able to lift that shroud either, sorry! You'll have to buy the album for now.

MIKE EXLEY

BLACK UNIFORMS

Faces Of Death
(Hardcore Horror Records)

AVOID 30

Swedish four piece BLACK UNIFORMS leave you in little doubt that they're extremely pissed off. What about? Hmm, I'd say life, the universe and just about everything else. After disbanding in '83 and subsequently deciding to reform in 1986 the band have apparently enjoyed bouts of extensive gigging with similarly inclined outfits like G.B.H. and DISORDER, and it's those bands which give you a solid inkling as to where these guys are coming from musically.

BLACK UNIFORMS crash and bang relentlessly on this vinyl debut, although their material is rarely as anarchic or offensive as they'd like you to think. Sporting those age old punk cum hardcore traits i.e. tuneless guitar, angst ridden vocals along with a rhythm section best described as basic, these terminally marked Swedes tear through an equally predictable amount of lyrical topics.

You want songs about the Police? Then try "A Good Cop (Is A Dead One)". Movie censorship of the splatter variety? Then "Uncut" should duly please. And of course, what sordid social commentary would be complete without mentioning the ever dependable drugs predicament ("Over And Out"). That's not to forget easiest target of the lot, religion, viz "Into The Funhouse".

Probably recorded live in the studio (it certainly sounds like it) this is a debut that's crying out for some kind of production job. The word tinny would be an understatement. I doubt they care much for my opinion anyway, but BLACK UNIFORMS are plugging a very delapidated format with their straight ahead and wholly one dimensional stuff. Music like this is fine if you're permanently smashed, but give me G.B.H. any day of the week. Bet they're a scream live though.

Available from: H.H.R. Export, P.O.Box 51057, 40078 Gothenborg, Sweden. No price stated.

ROB CLYMO

DIRTY WHITE BOY

Bad Reputation
(Polydor)

EXCELLENT 85

This is another AOR supergroup featuring David Glenn Easley (vocals) ex-GUIFFRIA/SABU, Earl Slick (guitars), Keni Richards (drums) ex-AUTOGRAPH, and F.Kirk Alley (bass). The band have gone for a more hard edged rock'n'roll sound than yer AOR.

The title track opens and you can tell the guys mean business. Gone are the Steve Perry overtones in David's voice, this is powerhouse rocking all the way. "Lazy Crazy" is bluesy, this is where Earl Slick excels on the old slide guitar and David's voice is the gritiest I've heard it yet. "Mamma's Honey" I've had on demo for ages, it's kind of like AUTOGRAPH with its commercialism and would definitely make a good single. "You Give Me Love" sounds like it missed the two GUIFFRIA LP's and the ghost of JOURNEY comes creeping back. "Dead Cat Alley" side one's closer has heavy WHITESNAKE leanings, but it's miles more appealing, it's haunting and bluesy and is possibly the LP's finest cut.

"Hammer On The Heart" is a bouncy rocker with tons of appeal, basically down to David's voice. "Hard Times" is an epic of the highest proportions, slightly similar to RUSH in places. "Soul Of A Loaded Gun" is ZEP from the riff to the big Bonham drum sound. "One Good Reason" is good time AOR rocking again, another good single. "Badlands" another demo fave closes in fine style pomp and circumstance meeting power with a killer outcome. Beau Hill's production totally makes the demo version sound like a British club act.

All in all a good LP, in places there could have been more diversity and with all the big names in the band there's gonna be pressure on them to deliver the goods live.

KELV HELLRAZER

VARIOUS ARTISTS

Vile Vibes
(Peaceville - VILE 15)

NOT BAD 55

This is the latest Peaceville compilation to appear on the market, and really I can't see this selling huge amounts due to the fact that there's only four unreleased songs on it, the rest (on the LP version anyway) are all old, some like TORANAGA's "Dealers In Death" over a year. The tape and CD versions have another six tracks tho' only two or perhaps three are released.

First up is "Internal Torment II" by PARADISE LOST - c'mon, this is BOLT THROWER, right down to the lead guitar tone. And because it's a clone of BOLT THROWER it sounds bloody good. AUTOPSY's "Stillborn" is next, obviously a refugee from the "Severed Survival" sessions, and it's yet again a clone, a DEATH one this time of course. And once again it's pretty good due to that.

Thankfully DEVIATED INSTINCT are entirely original, "The Resurrection Encore" is 'total metal' as they say - good grinding stuff this. I think I'm gonna like the album. Next is "Means To An End" by DOOM - good song but an old song, you see?

CONFESSOR contribute "Uncontrolled" which is a good grinding metal number, but unfortunately suffers from the annoying female vocalist who obviously loves SACRILEGE a great deal. TALION follow next. This number is very very metal indeed, obviously and shows them at their excellent best.

"Freddy's Revenge" from the ELECTROHIPPIES Live EP isn't really worth exploring so I'll pass over it and also over "Dealer In Death" by TORANAGA coz others have passed judgement on it many times before. And that ends the vinyl area of "Vile Vibes".

Running through the CD/tape tracks quickly! avoid KAY FIELD (pointless pop) and THE MINISTER OF NOISE (good song but you lot will hate it), CIVILISED SOCIETY do a good

number, DECADENCE WITHIN and AXEGRINDER contribute excellent numbers from their debuts of last year, and finally SORE THROAT ends with the unexpectedly rather good "Rhannon".

Can't honestly recommend this to the general public unless of course you're one of the few interested in 'checking out' this kind of stuff, in which case bear in mind that this is not really a hardcore comp - it's virtually all metal and should be treated as such.

CARL WILLIAMS

DANIEL L. DALLEY

Power
(Dalley Records)

NOT BAD 55

"Power" is a suitably larger than life, overtly grandiose showcase for the latest in a hideously long line of these six string virtuoso's. His name is DANIEL L. DALLEY, a 21-year-old New Jersey located hopeful with, clearly, tons of potential but precious little in the way of real songs. Covering a lot of ground in a similar way to, say, Malmsteen did on earlier album, "Power" is mainly predictable fodder. Of course, there's an obsession with all things classical flowing through the grooves, a style which for me, lost any chance of being stunning long ago.

However, young Mr. Dalley's guitar toting antics reveal that he's willing to widen the boundaries of instrumental albums by combining these normally pretentious and self-defeating wafflings with a feel and emotion so often lacking on "Above And Beyond", or the striking "Burning Desire" suggest Dalley has a distinctly bright future, just as long as he enrolls with a proper band. "Power Suite Movement (Parts One And Two)" over on the B side conj up all the patented Malmsteen, Becker, Friedman etc etc style visions, but spin this disc a few more times and the cavoring fretboard flourishes take a new, hypnotic friendliness, spoiled only by being too long.

So, I'll say it again, Daniel L. Dalley desperately needs positioning in a band, where he can channel these admirable efforts into something with more mainstream appeal. Malmsteen has shown he can just about do it, so Dalley had better start auditioning, pronto. Otherwise the poor chap is simply gonna go to waste.

ROB CLYMO

JETBOY

DAMNED NATION
(MCA)

EXCELLENT 90

JETBOY have been well and truly fucked by the music biz there's no doubt about it. Fresh faced Mickey Finn Mowhawked the band way onto the LA circuit from San Francisco around about the same time as POISON, the same buzz, the same potential, so what went wrong? It's all down to Elektra Records giving the band big hopes, a big deal and then dropping them like a lead balloon. MCA picked up the pieces but "Feel The Shake" suffered from a surprisingly poor production from Tom Allom. The songs were great, it wasn't the band's fault. "Damned Nation" has a much more powerful sound, a sound that hopefully will hit JETBOY's message home a lot harder.

"Stomp It Down To The Bricks" is the successor to "Feel The Shake", the last LP's title, that was all too AC/DC for me now I look back at it. "Bricks" is much more soulful, it's bluesy and it's colourful. Yep Mickey Finn still sounds like STARZ's Michael Lee Smith. "Moonlight's" the older brother of "Snakebite", very AEROSMITH-like. "Groove Tube" is the LP's finest moment, with its clever time changes, starting off with a sleazy/groove type demo developing into a fast pace rocker that rates among JETBOY's "Mess Up My Hair" and "Car Sex". "Heavy Chevy" sounds like LA GUNS, whilst "Too Late" is a mega ballad style affair which would make an excellent single.

"Evil" is a bluesy style rocker with a rather moody Mickey Finn at the beginning of each, cutting a Billy Idol style figure. "Trouble" is a commercial ditty, another single? Some nice guitar fills from Fernie Rod. "Bullfrog Pond" is very AC/DC with a HANOI ROCKS-style chorus with Mickey's voice is in top form. "Ready To Rumble" is good ole fashioned rock'n'roll with that magical JETBOY spice. The LP closes with a SALTY DOG style washboard ditty titled "Jam" proving the guys still have a sense of humour.

Out of all the sleazster/glamme outfits, JETBOY have the finest vocalist, yep he can sing, it's just a case of marketing the baight. They kill the likes of LITTLE CAESAR, JUNKYARD, BLACK CROWES and CIRCUS OF POWER's. If JETBOY don't make it this time there's always the secret weapons "Little Teaser", "Car Sex" and "Don't Mess With My Hair".

KELV HELLRAZER

RAPSCALLION

Gardens Of Machinery
(Red Decibel Records)

IMPRESSIVE 75

RAPSCALLION. A rogue-like bunch from Wisconsin with their debut, which by all accounts is going down a storm Stateside.

So what's it like? Well true, it's not bad, but there's definitely room for improvement, although one thing I particularly like about "Gardens Of Machinery" is that all the songs manage to create a lasting impression, instead of being instantly forgettable like so much of the stuff we get subjected to these days.

Some work better than others, but make sure to listen out for the vaguely alternative tones of the title track or the rootsy class of "Common Man". Even better still is the catchy "Here's To Your Destruction", featuring some tasty guitar from Gary Kealey and Jayme Poster, along with passionate vocals from Tod Schwenn.

It's the same strategy that's adopted for side two. For example, check out the acoustic laced "Not Over 'Til It's Over", or obscure but effective "Through And Through Pain Proof", which has an almost VOI VOD flavour initially, this emulates into a racking and highly melodic hard rock tune.

RAPSCALLION are undoubtedly a funny old bunch, and should do well with their off beat rhythms and imaginative lyrics. Especially at a time when anything weird appears to be wonderful and vibe orientated rock is decidedly in vogue.

ROB CLYMO

VARIOUS ARTISTS

Ultimate Revenge 2
(Combat - 88561 2002/Import)

IMPRESSIVE 75

A definite case of better late than never for this release, the second in the Ultimate Revenge series, and containing 5 additional songs not featured on the video of the same name. It's a mixed bag of tricks for the most part, with some acts faring better than others, but as live albums go it's recommended listening.

FORBIDDEN, one of the Bay Area's most exciting bands of late, show very graphically with their two tracks, that the quintet are here to stay. Russ Anderson is one hell of a singer and both cuts, "As Good As Dead" and "Chalice Of Blood", prove to be veritable barnstormers. I've heard that Philly's FAITH OR FEAR have since been dropped by Combat, which kind of makes a nonsense of the whole publicity show surrounding them a few months ago. Acceptable though their debut was, I never felt convinced personally and in a live situation the quintet still don't quite scorch the nether regions. Of the three songs "Lack Of Motivation", "Time Bomb" and "Punishment Area"

I'd say it's really only the latter that underlines the bands staying power and flair for doing something different.

The brain pummeling antics of DEATH returns a sense of direction to events, with a burgeoning "Open Casket" armed with hacking, machete-like riffs and pulverising double bass drums. "Choke On It", one of "Leprosy's" finest is eloquently rounded off with Chuck Schuldiner's embittered growl and comes over with even more snarling precision than on vinyl. The sound may have been poor on the day, but here it's fine as far as I'm concerned. That familiar bass intro to "Merciless Death" heralds the onslaught of L.A.'s DARK ANGEL, and it's this quintet who delve deepest into the speed bin and consequently suffer for it during their bevy of thrash. That first song, along with "Perish In Flames/Darkness Descends" simply doesn't quite gel if you know what I mean. Not brilliant versions at all, but don't let that put you off seeing them live because for pure aural insanity this bunch are unbeatable.

Topping the bill, but coming across as weakest of the lot is a sadly jaded sounding RAVEN. The trio kick off with a disappointingly ploddy "Into The Jaws Of Death", leaving you reeling when you think back to the time when these guys were pioneers in the metal scene. The songs not bad as such, just plain dull really. Marginally better is the rocking "Gimme A Break", a jaunty album closer but frankly never enough to restore the earlier glory of FORBIDDEN or DEATH, possibly the two most aspiring bands on show here.

ROB CLYMO

PRETTY MAIDS

Jump The Gun
(CBS 466365 Import)

EXCELLENT 85

I've always been a fan of classy European melodic rock bands such as BONFIRE, TREAT, FATE and CHINA, finding that they often have that certain *Je Ne Sais Quoi* - in the arrangement and performance departments.

Denmark's PRETTY MAIDS are no exception to this criteria and, as I'm sure former Fan Club President Bernard will agree, they have produced some truly outstanding material yet uniformly failed to assault territories beyond their own continent. Their previous platter "Future World" caused something of a stir, yet ultimately fell a little short of the mark - something rectified beyond all doubt this powerful follow-up.

Under the expert guidance of Mr Roger Glover (the very same!) PRETTY MAIDS seem to have rediscovered some aggression that will, I'm sure, endear them to a host of new fans. Starting off with "Lethal Heroes", a track that swings into action with the razor and oh, so European sounding guitars of Ken Hammer and Ricky Marx, the band have clearly thrown the keyboards in the back seat (and actually parted company with keyboardist Allan Owen), preferring to let the guitars and the vocals vie for supremacy over a tight, rhythm section.

Ronnie Atkins has an excellent voice, his range and pitch both perfectly suited to the material, and to my own particular taste, it's good to see that the album is made up of rockers by and large, with only the moving "Savage Heart" slowing the pace. That particular track however deserves a mention for it's quality, especially it's melody and it's cleverly exposed hook.

Elsewhere the likes of "Young Blood", "Headlines" and "Jump The Gun" are all strong melodic rock songs, the band even finding time to pay homage to ICON with the inclusion of Wexler's "Hang Tough" that appeared, I think, on the band's cassette only album.

Closing with the bluesy "Dream On" PRETTY MAIDS display a healthy diversity in their material and prompt me to believe that there could well be a European assault upon the markets of the world long before 1992!

DAVE SHACK

DORO

Doro
(Vertigo Tape)

EXCELLENT 90

It must really get DORO's goat (if indeed she has one!) that people insist on claiming she's sold out because she no longer thrashes out with the kind of material heard on "Burning The Witches". Just because she's stepped out of the limited confines of thrash metal doesn't mean she's any less of an artist, indeed it means the exact opposite, and if you're not prepared to give her a chance, then keep your bigoted opinions to yourself.

Produced by Gene Simmons, despite what he says to the contrary (see KISS interview last issue), this has got to be the album that's going to break DORO big time as a solo artist. Chock full of great songs with real melodies, this is without a doubt DORO's most mature work to date.

"Unholy Love" kicks things off, creeping out of the speakers and building into a strong rocker that sets the tone for the whole album. The production is slick, but doesn't become too sickly sweet, even on the ballad "I'll Be Holding On" where DORO's voice shines in its gentility. The cover of "I Had Too Much To Dream", "Only You" and "Something Wicked This Way Comes" all show DORO's ability to keep the music heavy but now she gives it an over-all appeal that's bound to work in her favour.

There's still the odd Germanic touch to her vocals, and despite admitting she wants to rid herself of it completely, it adds a nice touch of character. The music too is at times a touch on the Wagnerian side in its fullness, but that too is an asset.

DORO's finest hour to date and one of the better albums I've heard from a solo female rocker in the metal world. But that seems quite irrelevant as when it comes down to it, with "Doro" the young lady more than holds her own.

JERRY EWING

VARIOUS ARTISTS

Metal Ballads Vols I & II
(RCA Import - PL71922 & PL74219)

ESSENTIAL 95

The Earthquake Album
(Life Aid Armenia - AIDLPO01)

EXCELLENT 85

Compilation round up this month sees some pretty good stuff out, which should have more appeal to the ever so cynical rocker than the likes of "Pure Soft Metal" et al. From Germany come two excellent imports containing some of the greatest metal ballads there is.

The metal ballad is one of the most emotive and effective in music, and both volumes of "Metal Ballads" offer up a great selection including, naturally, AOR biggies like HEART, REO SPEEDWAGON and EUROPE whilst other big hits come courtesy of POISON, MSG, KINGDOM COME, WHITESNAKE, GARY MOORE, and MÖTLEY CRÜE.

Most interesting are BONFIRE's "Give It A Try", HOUSE OF LORDS excellent "Love Don't Lie" (from the pen of STAN BUSH) and MAGNUM's "When The World Comes Down" but the best cuts of all have to be CINDERELLA's "Don't Know What You've Got", both SCORPION's tracks, "Holiday" and "Still Loving You", DEEP PURPLE's amazing "Soldier Of Fortune" and the sadly defunct STRANGEWAYS' "Goodnight LA" from their "Native Son's" LP.

Not really a duffer on display and a great idea too. A must for metal lovers and lovers of metal everywhere...

In aid of the Armenian Earthquake of 1988 comes the impressive "Earthquake Album". A little out of date now it may be, but the cause still seems a worthy one. All royalties have been waived from the tracks included so all the

money goes towards helping those still severely afflicted by the disaster.

Some have moaned about the tracks included, like too many corporate stars or tracks you should have already... blah blah blah! Rubbish! Well known names sell product, and this album needs to sell. The whole thing makes for great listening and the tracks run well together.

The new version of "Smoke On The Water" aside, you also get IRON MAIDEN ("Run To The Hills") and BLACK SABBATH ("Headless Cross") weighing in with the heavier stuff whilst RAINBOW, WHITESNAKE, RUSH, DEEP PURPLE and FREE all offer some true heavy rock classics that would set any party alight.

Tecno-rockers YES ("Owner Of A Lonely Heart") and ASIA ("Heat Of The Moment") will keep those of that persuasion happy, as will GENESIS' "Turn It On Again", and softer moments come from STARSHIP and MIKE AND THE MECHANICS. Oh, and there's also the "crunching attack of FOREIGNER's "Juke Box Hero" to keep me and my mate "Godzilla" happy!!

Enjoyable listening throughout, a worthy cause that should aid the metal world in the eyes of a currently harsh media, and one worth six quid of anyone's money.

JERRY EWING

INSTIGATORS

Recovery Session
(Plastic Head/Full Circle)

GOOD 70

The short but torrid final chapter of this band closed recently when the band split up, but there's still small companies waiting to benefit from their material, in this case the final radio session the band did for BBC radio Humberside before calling it a day. In my opinion it's a must too because it captures the final line-up, one I myself saw live, at their best with songs previously unrecorded in all but one case ("Tricked And Abused").

That line-up is here in all its glory but for me it's Steve Phillips (bass) and Colin Soloway (drums) who stand out. For me their playing is just how I remember the band - fruitful but always technical, never taking the easy way out. Take Steve on "Arizona Time" as he mixes Caribbean influences with the strong power of John McAleese's guitar or Colin's work on "TV Drug (Re)run" as he controls the pace excellently. Favourite track for me though is "Mirror", pure magic as the band mixes the quality of a funk based beat with the power of their post punk musical evolution.

THE INSTIGATORS sound is still special but this line-up seemed once and for all to capture it in tact. Andy Turner's vocals were the anger, John's guitar the power, Steve's bass the rhythm and Colin's drums the energy - long may they be remembered!

MIKE EXLEY

ABOMINATION

Abomination
(Nuclear Blast - NB 028/Import)

GOOD 65

I love this album's first track "The Choice", a quirky, near eight minute metal tune that skips neatly between deathly doom territory and the more usual, fiercely turbulent thrash stomping grounds. Paul Speckman, the vocalist/bassist behind ABOMINATION's concept, on this outing, shows he's justly earned the cult status that's been with him since his infamous days of Chicago underground raves MASTER, DEATHSTRIKE and FUNERAL BITCH. His tortured grol and twisted lyrical stance fits the ABOMINATION case perfectly, along with the bands other two burly sidekicks, guitarist Aaron Nickeas and Dean Chioles (drums). A pity then that such a promising collaboration fails to continue.

Sure, there's the bearable bone rattling hysterics of "Murder, Rape, Pillage and Burn",

or the first side's other pair: "Reformation" and "Redeem Deny", but both these two are irritatingly lacking in any real degree of zest or more importantly, uniqueness. In short, the side gets dragged down by an unwillingness to experiment, this is death metal done by the book basically.

Later on, over on side two, you find little that's even attempting to change tack. "Possession" is an angry tirade of thrash, with Speckman sounding like a bit part actor from the Exorcist. "Suicidal Dreams" shirks by, with the excitement factor being dismally neglected and unfortunately tedious really gets a grip by "Life And Death". Even Speckman's vocals, before such an asset to the bands venomous outlook, grow increasingly tiresome and by the time "Victime Of The Future" and "Tunnel Of Damnation" extinguish themselves in a shower of sub-SLAYER heroics, this debut becomes unhealthily depressing. And to think ABOMINATION got off to such a cracking start.

Let me recommend this album strongly to those of you salivating for more of Speckman's curious compositions, but anyone expecting to hear anything new, and I don't just mean variations on a theme, will be best advised to shop elsewhere. If only they could have penned a few more like "The Choice" that's all I can say.

ROB CLYMO

BAD COMPANY

Holy Water
(Atco Advance Tape)

ESSENTIAL 95

If THUNDER are good (and they most certainly are), then BAD COMPANY are better. Simple as that! Honest, I'm telling the truth, and once you've heard "Holy Water" you're gonna agree with me, of that I have no doubt. This is one helluva album!

Now I do get a bit peeved when people bemoan the fact that as far as they're con-

cerned there's no decent British rock. I get even more cheesed off when people claim any band with some kind of history is irrelevant (irrelevant to whom I don't know). But what really pisses me off is when people claim "it's not BAD COMPANY without Paul Rodgers".

"Holy Water" IS BAD COMPANY more than they've been BAD COMPANY for a long time. Personally I enjoyed "Fame And Fortune", and if "Dangerous Age" was even better, the fact that the band didn't tour over here on the back of that album and all had gone a bit quiet prompted me to start thinking that the band, record company and the general public had given up the game.

But here they are, as powerful as they ever were and striking a great home run for British rock. Brian Howe is in superb voice and the material flows out of the speakers in splendid melodic fashion. "Holy Water" the track is built around the kind of chorus that I thought only Americans could write, and rocks the foundations to boot. "Walk Through Fire", "Stranger, Stranger", "Fearless" and "Boys Cry Tough" all follow suit, displaying the king of urgency lacking on previous material and should propel BAD COMPANY to the fore yet again.

Only drummer Simon Kirke's "100 Miles" lets things down by being too different to the rest of the material, but there's twelve classy rockers to keep any headbanger happy. The ballad "If You Need Somebody" looks like being the first single and it would be nice to think that the band would get the support they deserve from the record company, Radio One and you lot out there and put this one in the charts.

They'll be headlining with DAMN YANKEES in support in the States which just shows you how highly they're regarded elsewhere, and if justice were to be done they'll be headlining here too before too long. A triumphant album that speaks volumes for producer Terry Thomas and Brian Howe and the work they've put into the project. Forget the wilting ghost of Paul Rodgers, this is BAD COMPANY and BAD COMPANY rocks...BIG TIME.

JERRY EWING

NELLIE DEAN

DEBUT EP

"IS THIS FACE FREE?"

"POPULAR PARTY ANIMALS"

Lynn Guy
Metal Hammer

"A PHENOMENON"

Dave Shack
Metal Forces

CAT NO. HD001

AVAILABLE FROM:

Shades *Soho*

Spin IT Records
Willesden

Sound Scene
Bethnal Green

OR ORDER BY MAIL ORDER

FROM: 48 CHISWICK COMMON ROAD,

LONDON W4 1RZ

CHEQUES, P.O.s, I.M.O.s PAYABLE TO:

"NELLIE DEAN".

(UK £3.50, EUR £4.00, U.S.A. R.O.W. £7.00 inc P&P)

SEE NELLIE DEAN LIVE

2nd JUNE 1990,

STICK OF ROCK, BETHNAL GREEN ROAD

LOOK OUT SCOTLAND

(DATES TO BE ANNOUNCED)

TONY MacALPINE

Eyes Of The World
(Phonogram Advance Tape)

IMPRESSIVE 75

Those of you who may wonder why TONY MacALPINE wasn't included in the batch of guitarist albums reviewed elsewhere are in for something of a surprise when you clap your ears around "Eyes Of The World". Gone is the young guitar wizzo who's fast fingered fret-board dexterity was admired by many, and in his place is a mature artist who has realised the art of good guitar playing is to blend his work into the framework of a song.

If there is any real widely-widely stuff on "Eyes Of The World" then I didn't hear it, as MacALPINE has a fair old stab at writing some good melodic rock that at times veers close to AOR. However, being his first attempt at this kind of thing it doesn't work all the time, and at times the whole arrangement is muddled to the extent of his excellent guitar work getting lost behind a barrage of melodic keyboard work.

Much like GREG HOWE's last outing, only far more accessible, "Eyes Of The World" sounds at times like much of YNGWIE MALMSTEEN's more recent output, only without the overblown guitar runs and general pomposity, it also features vocals for the first time on a MacALPINE album.

Lyrical running around environmental themes such as mid-paced opener "The World We Live In", the general arrangements concentrate around the vocals and the melody of the individual songs with MacALPINE's guitar boosting the over-all sound yet rarely hogging the limelight.

MacALPINE's tendency to rock heavy is evidenced on the grind of "Hard Way", maybe not a million miles from JOE SATRIANI, "Wild Ride" and the tempestuous "Escape The World", whilst his solo towards the end of the most impressive "Take Me Back" is a treat to hear.

It's the weakness of ballads like "Heartache" and "Cry A Tear" that suggests that MacALPINE is still finding his feet in this new musical territory, but at least he's made a damn fine effort. "Eyes Of The World" may be a far cry from his earlier work but it sees TONY MacALPINE shifting away from the limited confines of the solo guitar bore and into new ground that will see his work admired by so many more. Welcome to the real world Tony m'lud.

JERRY EWING

TORTURE

Storm Alert
(Metalcore - CORE 2)

GOOD 70

Its taken El Paso's TORTURE a long, long time to come up with this eight song collection, with the four piece having to remix it twice after disappointing results marred the first one. Well, the end product still seems to be a bit of a let down although material wise the band have never been better.

"Terror Kingdom", title track of the bands EP from a couple of years ago, remains my favourite TORTURE composition, sounding a lot stronger here given its newly revamped status. Had the production been more able bodied and brawny then this heavyweight would most likely have taken on murderous proportions. Preceding that definitive statement of TORTURE's style there's three hit and miss tunes that to be honest I'm not entirely crazy about. Firstly there's the KING DIAMOND-type intro to "Ignominious Slaughter", which is simply overlong and leaves you twiddling your fingers in frustrated anticipation.

The song itself is a rip roaring cut but for the first on display doesn't grab you quite the way it should because of that annoying fluctuating and often very thin production. Rhythm guitars for example, especially during faster moments, don't really scythe at your senses at

all and are lacking in any real depth or bite. Of course, guitarist Tom Hicks sub Araya growl is still there, always a prominent aspect of TORTURE's musical outlook but when all's said and done it's the only truly consistent thing about this album as a whole.

As you listen it's plain to hear that TORTURE have acquired a far more daring and experimental edge these days, and one thing standing out most along the way is the albums sheer variety. "Blood Portraits" gives you a glimpse of just how much the bands attitude has broadened, although the moody acoustic work here soon gets submerged in a tinny deluge of their much favoured grungy riffing. The song's okay I suppose, but frankly it could have been a lot better.

"Slay Ride" encapsulates everything I like and dislike about TORTURE, you've gotta admire their humour with the song containing a daft school kiddies singalong intro, but it's not long before they're back on the old track again and the song duly sinks into an early VENOM or FROST number which turns out to be my own least favourite.

"Storm Alert" unravels far too slowly for my liking but reveals some good quality atmospheric with riffs chopping and changing all over the place. "Enter The Chamber" has almost the same attitude as our very own SABBAT, and goes for a more straightforward assault, squeezing in a brief bass workout along the way while instrumental "Whips" also flays your senses with its SLAYER like ferocity.

But it's at the end of side two where we find my other favourite, the hate filled "Deceiver", another fine blast of calculated speed, grungy slower parts and liberal helpings of amorphous eerieness, one of the better ones here without a shadow of a doubt.

TORTURE's debut *does* have plenty going for it, and their overall philosophy seems essentially to be rock solid but in simple terms this is an album armed with a production that is it's own worst enemy. For this reason alone the band lose otherwise well deserved marks. Maybe next time.

ROB CLYMO

SEMPITERNAL DEATHREIGN

The Spooky Gloom
(Foundation 2000 - DQL 8099)

ESSENTIAL 95

Well it's hard to forget a band name like the above, and the several times I've heard it mentioned it's generally been in the same sentence as the likes of FEAR OF GOD, AGATHOCLES etc., which is rather a shame because this is a highly original death metal (sort of) band who don't deserve to be lumped in the high speed noise category.

"The Spooky Gloom" has six tracks but is a full length LP, two of these sandwiched in-between two 'epics' on each side are short two to three minute bursts of speed ("Resurrection Cemetery" and "Unperceptive Life"), but it's the other four numbers that really grab the interest.

"Creep-O-Rama" opens with a strange slow almost melodic intro, then turns very high speed (but not quite entering the realms of NAPALM DEATH by any means), kinda like INDESTRUCTOY on 45. It has that kind of atmosphere. The slow doom part that follows threw me completely which shows SD's originality, it's been a long time since I was surprised by a metal band like that. Then follows an amazing extended instrumental break (just as well because the vocals are totally awful but fortunately there isn't too much of them), which reminds me of the likes of TROUBLE at times - very slow, full of original guitarwork. The aforementioned "Resurrection Cemetery" follows, slightly more conventional, but Brazilian sounding at times, a bit like SEXTRASH.

"Devastating Empire Towards Humanity" follows that, surely the worst song title this millenium, but an excellent song. An eerie piano intro leads into a lengthy doom metal intro that is not a million miles away from

CANDLEMASS, I kid you not, this kills, just imagine Messiah Marcolin singing those verses instead of Cookie Monster soundalike Victor who doubles as a far better bassist than he is vocalist. This number will have a certain British resident of Sweden in orgasms if it finds his way to him. Even the burst of speed at the end works.

"Dying Say" is just a slow but more aggressive sounding dare I say it even a tad METALLICA-ish in places, still ultra doomy, ending with a DEATH/SEPULTURA intense part to keep the thrashers happy. This one's well pleased I can tell you. Short burst "Unperceptive Life" follows, again quite DEATHly, then it's onto the title track. Again a slow crashing start that leads into high speed that rips the ear to pieces, interspersed with more chugging doom parts, the end has some really excellent guitarwork which unfortunately is spoiled by Victor pretending to be a constipated ape for a minute or two which totally spoils the effect.

Apart from dodgy vocals this is a near perfect record. If you ever wanted to hear doom/thrash, here it is!

CARL WILLIAMS

RORY GALLAGHER

Fresh Evidence
(Capo - CapoLP14)

IMPRESSIVE 80

Despite a serious lack of recorded product throughout the Eighties, indeed his last LP "Defender" surfaced I believe in 1985, RORY GALLAGHER has never been away. Whilst CLAPTON has insisted on boring the pants off of even the yuppies who probably think he's still heavy metal, RORY has been plying his trade on the live stage relentlessly, and now he's entered the Nineties ready to do battle with those who still don't rate him.

"Fresh Evidence" shows him at his Bluesy best for quite a while. The up tempo, yet slightly lightweight "Kid Gloves" is off set by the harder rocking of "Slumming Angel" and "Ghost Blues". Elsewhere there's a great cover of "Son" House's "Empire State Express" that shows that GALLAGHER can handle acoustic Blues as well as his natural electric style.

"King Of Zydeco" shows him branching off into cajun/zydeco territory, whilst "Loop" follows a jazzy path and the instrumental "Alexis" is a tribute to British Blues legend Alexis Korner.

This is the album that ERIC CLAPTON never made, and probably never will. A truly fine representation of the Blues and fresh evidence indeed that RORY GALLAGHER is one of the finest white Blues players on the planet.

JERRY EWING

VARIOUS ARTISTS

The Future Of Metal Is Now
(Steamhammer - 008 66141/Import)

EXCELLENT 85

Phew, where do I start with this one, a comprehensive trek through the Steamhammer roster which includes a total of twenty two bands from all parts of the globe. Space, or rather lack of it, prohibits me from listing everybody featured, so I'll have to be selfishly selective and just pick out my own faves!

EVIL DEAD get things up and running early on with the skull splitting "Parricide", as do the criminally neglected PARIAS with "Blaze Of Obscurity". Also worthy of a mention are the ever wonderful BOMBERS FROM BURUNDI, who rocket past with "You Die", hotly pursued farther on by those hapless Canuck's RAZOR, with a choice cut in "Edge Of The Razor", (what else). That's pick of the bunch on side one, although the trouble is with three more sides to cover I'll have to start being a bit more choosy or this review could go on forever!

Luckily, side two is far less impressive, making my job easier, with only one or two tracks that I'm particularly fond of, viz: HITT-

MAN's "Will You Be There" and Aussie thrashers HOBBS ANGEL OF DEATH, with their lengthy "Marie Antoinette". Side three is back on course again, and duly supplies an abundance of quality material. Major highlights can be found in "Unconscious Ruins" from DESTRUCTION, and evergreen ASSASSIN with "Abstract War" and those long overlooked techno-metallers SEIGES EVEN, who offer the complex "David" for examination.

Those splendid American's OLIVER MAGNUM kick off the fourth and final side with "Sister Cybele" proving yet again that they deserve a good deal more attention in the future. But, like side two, the standard here isn't quite so hot, with only perhaps INDESTRUCTOY's "Instant Insanity" or SOOTHASAYER's "Buzz Fly" keeping the flag flying high. To cut things short, I'll just say that this is one of those compilations with something for everyone, and you'd have to be pretty critical not to find at least a couple of acts here you'll be able to enjoy. It's definitely the cheapest way of finding out what's available from Steamhammer, rather than needlessly buying albums you're not really too sure about. Oh, just go and buy the thing, okay?

ROB CLYMO

SOUL SIDE

Hot Bodi-Gram
(Dischord)

IMPRESSIVE 75

If you cast your minds back you'd remember I wasn't too kind to SOUL SIDE's 1st LP "Trigger", but this second or possibly third LP is a vast improvement on that record I can tell you, opener "God City" has some killer riffs - this is great stuff! The only thing that flags a little on here occasionally is the ever so slightly flat vocals of Bobby Sullivan.

The atmosphere of "Trigger" is here in abundance, but there's some real substance to add to that this time - witness "Punch The Geek" and the incredible "Pembroke". There's a kind of RUDIMENTARY PENI effect to some of the songs here, take the ridiculously titled "New Fast Tacky" for example. More melodic moments occur on "Bad Show" and "A Love Supreme", I'd say DAG NASTY was quite close to their sound.

There's a couple of slightly too nice (conventional?) tracks here, but the majority are truly excellent stuff. Worth searching out.

CARL WILLIAMS

SONS OF ANGELS

Sons Of Angels
(Atlantic Advance Tape)

IMPRESSIVE 80

Just check out these names. Solli (vocals), Steffan William (guitar and boring name), Torstein (bass), Lars K (keyboards) and Geir Digerness (drums). I dunno how the hell these Scandanavianst you know, but just when I thought the STAGE DOLLS had cornered the market for great names and Atlantic go and sign SONS OF ANGELS and win the day!

SONS OF ANGELS win the day too, with their oh so catchy brand of groove rock, that blends just the right amount of funk with crashing rock guitar. A must for AOR fans and those who strut their stuff to the likes of DAN REED NETWORK and pals.

From mega funky opening of "Cowgirl" to the STAGE DOLLS-ish "Fly" that rounds things off SONS OF ANGELS do their thing in the most attractive manner. "Rock & Roll Star" is a strong rocker that shows the band at their most furious whilst "Trance Dance" and "Lonely Rose" are more standard fare that in all honesty doesn't break any new ground AOR wise.

But over-all, it's a great debut LP that shows that when it comes to really classy melodic rock, those Scandanavians really know their stuff. If danceable yet heavy AOR sounds more than attractive, then SONS OF ANGELS are the band for you. JERRY EWING

VARIOUS ARTISTS

Guitar Speak II
(IRS - EIRSA 1025)

NOT BAD 55

YVES CHOIR

By Prescription Only
(Musidisc - 103251)

AVOID 30

RONNIE MONTROSE

The Diva Station
(Roadrunner - RR94001)

IMPRESSIVE 75

JAN AKKERMAN

The Noise Of Art
(IRS Advance Tape)

DISAPPOINTING 40

PAT TRAVERS

An Anthology Vol.1
(Polydor - 841 208-2)

GOOD 70

One day someone will realise that for the most part solo LPs from guitarists contain some of the most terminally boring music man has ever heard, and the deluge of snoozeville releases that continue to flood the market unabated will eventually cease.

Until that day arrives, the likes of Miles Copeland and Roadrunner Records will offer up the most tedious of albums from very boring old farts and pretentious young gits as if their lives depended on it, which they most certainly do not. IRS have a good stock of rock acts ranging from BLACK SABBATH to THE ALARM, and whilst it's undoubtedly applaudable that they offer the likes of JAN AKKERMAN and SPIRIT the chance to release their music, they'd do better to concentrate on the bands that actually mean something to today's rock audience.

As for Roadrunner, well without a doubt they feature one of the most impressive rosters an independent label has, and could well do without people like DR. MASTERMIND and JOEY TAFOLLA and their duller than dull YNGWIE rip-offs.

Still, such is life that this month sees yet another batch of this stuff to plough through, only, thank God, the whippersnappers have been quiet of late. Cream of the crop are old boys PAT TRAVERS who has an impressive retrospective out and the erstwhile RONNIE MONTROSE who's "The Diva Station" is a pleasant surprise.

TRAVERS is undoubtedly one of the finest Blues based rock guitarists, and "An Anthology" features 15 tracks from a varied selection of the man's albums. A bit long for the first time listener (it tends to grow a bit boring towards the end, and maybe a single LP of the man's finer cuts would have been more appropriate), tracks like "Snortin' Whiskey" and the ever-green "Statesboro Blues" are worthy of anyone's collection.

RONNIE MONTROSE used to be the guitarist behind MONTROSE (funnily enough) as well as GAMMA, and although his work of late may have gone largely ignored, "The Diva Station" proves to be the exception to the rule that the old boy's can't cut it any more. Congrats to Roadrunner for picking up on it, as it pisses all over the youngsters on the label, and cuts like "New Kid In Town" shows the guy can still rock hard and heavy.

On the down side are YVES CHOIR's "By Prescription Only" and JAN AKKERMAN's "The Noise Of Art", both typifying a genre that needs the boost the likes of JOE SATRIANI give it and not wholly instrumental albums that contain little in the way of over-all appeal. YVES CHOIR is some hitherto unknown Frenchman who has come up with the perfect prescription to cure insomnia. A set of totally uninspired mid-paced rockers with the appeal of a night out

with YNGWIE MALMSTEEN's ego, I'm astonished that CHOIR has roped in such luminaries as MR. BIG's Billy Sheehan and Jeff Porcaro and Steve Lukather from TOTO to help him out, but I suspect that they won't be adding this album to their respective portfolios in too much of a hurry.

JAN AKKERMAN's "Noise Of Art" perhaps is the prime example of why these kind of albums don't really work. Once the guitarist behind the quirky FOCUS (alongside GOLDEN EARRING as Holland's prime rock export), it's hard to believe that this is the same guy who masterminded the excellent "Hocus Pocus" (from the "Making Waves" LP). Nothing on "Noise Of Art" is as exciting as his previous work, and whilst he undoubtedly remains a talented guitarist, this album is little more than boring.

And that just leaves us with the assortment of guitarists plying their trade on the second "Guitar Speak" album. The likes of JAMES MANKEY, DENNIS GREAVES, ROBIN TROWER, HARVEY MANDEL and JEAN-PAUL BOURELLY are unlikely to inspire the man in the street to fork out for an album of somewhat dull instrumental work-outs. JAN AKKERMAN provides a new, and less exciting version of FOCUS' aforementioned "Hocus Pocus" only this time he calls it "Stealth" and HANK MARVIN sticks out like a sore thumb as being the odd man out. Only TONY IOMMI, FRANK MARINO and a surprisingly lithe BERNIE MARS-DEN are in any way appealing.

Unfortunately these last three releases are only going to be of interest to die-hard fans or masochists. Still, it's nothing a few words and decently constructed songs can't cure. Next please...

JERRY EWING

FUGAZI

Repeater
(Dischord)

EXCELLENT 90

I must admit to being a big fan of FUGAZI. Ever since I heard "Margin Walker" I was hooked by the band's independent sound, a sound reflected in bands like SOUL SIDE and FAITH NO MORE, but never really copied. A blend of gangly guitar, powerful vocals from ex-MINOR THREAT guru Ian MacKaye and an ear for a different idea has drawn me ever since, and now we come to the band's first full album and once again I'd like to recommend it highly.

FUGAZI are one of those bands you have to experience to understand the popularity of - "Turnover" may seem like a common indie track but the bass line is just so powerful it defies a tag. "Repeater" could be industrial, but somehow MacKaye prevents that. "Merchandise" could be MURPHY'S LAW but Guy and Picotio don't let the rhythms run that far. There's the genius in FUGAZI, ideas are prim and proper, the jigsaw of a track like "Greed" fits intricately together like a Chinese puzzle and you could be left for dead - but no, MacKaye draws you in, Cauty and Lally take you on a guided tour - "Reprovisional", a laid back soluable riff or "Repeater" lash you with a cat-o-nine tails then it's back out on to the normal world and MacKaye's shutting the door.

Take a plethora of the world's indie bands, add a pinch of punk, sub pop and metal, eat, throw back up and FUGAZI is the result - a real entanglement of flavour, colour, texture and superb tastes. Now swallow whole and savour!

MIKE EXLEY

ANGELICA

Angelica
(Intense Records)

GOOD 70

Not to be confused, of course, with the mighty M, ANGELICA are a Christian four-piece that have come up with quite the most powerful Christian metal I've come across in quite some time.

But if I am sure about that preceding statement, then I must admit to being decidedly unsure about who *exactly* sang on the album. On the outside cover the band are pictured as: guitarist Dennis Cameron, vocalist Andy Lyon, bassist Robert Pallen, and drummer Scott Ernest which seems fine, right? But inside there's a footnote which adds *all lead vocals performed by Rob Rock, except "Face To Face" by Ken Tamplin*. O.K. So maybe Lyon is the new singer that has since replaced Rob? No, I don't think so because half of the songs are co-written by Lyon! Anyway, whoever sings, he sings well although I must admit to find it a trifle strange that ever Christian band has a singer that apparently has no balls - reaching notes that are way off the scale for even some of our more effeminate looking singers!

ANGELICA's debut features 12 tracks of which the majority are founded upon a strong, coarse guitar riff over which the fly-away vocals soar. Unlike STRYPER on all but "I Believe" ANGELICA sound almost unique, yet *do* utilise choirs of angels (or so it seems) on the well layered backing vocals which can be heard throughout.

Cameron proves to be yet another gifted guitar-god (sorry!) and introduces a number of styles amidst the songs, his efforts on "Take Me" standing out in that respect, as well as his self-indulgent instrumental "AHH".

The highly regarded SHOUT-er, 48 CRASH-er, whatever they're called, Ken Tamplin handles the vocal production on the album (of who we're not sure!) and turns in a spirited performance on the album's finale "Face To Face".

Interesting stuff, but answers on a postcard to ...

DAVE SHACK

REVEREND

Reverend
(Caroline - CAROL 1600/Import)

GOOD 70

It's been quite a while since David Wayne upped roots from the ranks of METAL CHURCH and moved to new pastures, but finally his hard grafting has come to fruition as his new band REVEREND takes to the grooves of vinyl. There's still an air of the old METAL CHURCH, a legacy due to haunt Wayne for a few years yet I'd warrant, especially if he continues writing tracks like "Dimensional Confusion", but there's also some other strong personalities on this record which shift the critical attention to pastures new. I speak of former HERETIC guitarists Stuart Fuji and Brian Korban who put a second face on the excellent vocals of Wayne, lifting weaker tracks like "Wretched Excess" to a very palatable plane for a debut four track mini-LP.

Be conscious of the development in David Wayne though too. "Ritual" is one track where he really comes into his own with a superb vocal performance and when he couples with the excellent rhythm section as on "Power Of Persuasion" you know that this project really means business.

I'll be cautious about this as it's not as dynamic as I'd expected, but it's great to see Dave back with such a strong debut and a realization that he must start slowly again and build on a solid base.

MIKE EXLEY

3

Dark Days Coming
(Dischord)

GOOD 70

3 apparently split up a long while ago, whether "Dark Days Coming" is a re-release or not I'm not sure, anyway the band consist of Jeff Turner on vocals and guitar, Mark Haggerty on guitar, Steve Niles on bass and Jeff Nelson on drums.

They obviously draw their influence from the DC sounds of GRAY MATTER (of whom

Mark Haggerty is a member), IGNITION and the rest - stuff I usually get into. 3 are very inventive as well though - songs like the excellent "Pious And Blind" are very much their own, though "Buy Me The River" I feel doesn't work nearly as well.

Jeff Turner's vocals are a major asset to 3, they give songs like "Don't Walk Away" and "International" a very 7 SECONDSish feel, and you could swear the intro to "Swann Street" is DAG NASTY in their "Can I Say"/"Wig Out At Denkos" days. IGNITION also come to mind a lot, "Rejection" is them going epic, though I swear they've got the main riff for the title back from BAD NEWS...

Yep, what more can I say, a definite thumbs up!

CARL WILLIAMS

AMERICAN STANDARD

Wonderland
(Power House - 002/Import)

NOT BAD 55

AMERICAN STANDARD are a four-piece consisting of Scott Bilbrey on bass, Bill Dolan on vocals, Matt Dolan on guitar and J. Colangelo on drums and basically are OK except that they are more Standard American if you get my drift. I've been listening to this kind of DAG NASTY take off for years and with a few exceptions it's not usually very praiseworthy.

It's more in the HDQ-style of pop/core than 'traditional' DC sound generated by the likes of 3 which is nothing bad, but only the instrumental "4510" rises to become the least original. There's a fair amount of variety, from the slow UNIFORM CHOICE sounding "Grin" to more up-tempo stuff like "Away" and "Building Blocks", but it's all been done before, generally far better as well.

AMERICAN STANDARD are still quite listenable though, nowhere near as bad as the five year old HC of say LIFE'S BLOOD or CHAIN OF STRENGTH, and there is potential here, no mistake. Bill's lyrics are very good even if his vocals lack a lot of the passion necessary and the rest of the musicianship is quite good. Hopefully next time around will see improvement and a great deal more originality from AMERICAN STANDARD.

CARL WILLIAMS

STS 8 MISSION

The Mystery Of Time
(Atom H - 011 MR1031/Import)

PREDICTABLE 45

Thinking of a name for a band can't be an easy task but this German five piece should most definitely ditch their current moniker, it's awful! I feel quite sorry for 'em actually, because STS 8 MISSION were originally called FORCED ENTRY, but it clashed with the thrashers of Seattle, so it had to go.

In their previous guise they released a self-titled debut around the middle of '88 which I remember thinking was quite good at the time, apart from the material being thoroughly innocuous that is. To me the band pretty much summed up faceless German hard rock. "The Mystery Of Time" carries many of those same trademarks, harmless guitars, placid drumming and plenty of soothing harmonies. Despite what you'd think, the addition of new members has done nothing for their sound and they still lack any kind of gutsy convincing edge.

The eight songs are only sepearable by their titles, and suffer badly from the effects of clumsy lyrics and a generally cack handed vibe which runs right the way through this LP. "The Mystery..." isn't bad musically I suppose, and you can't really question the guys playing but a more inert and spineless album you'd be hard pressed to find. A very unexhilarating follow up, from a band on a label who usually deliver a lot better.

ROB CLYMO

T.S.O.L

Strange Love
(Restless - LS93911)

IMPRESSIVE

80

I never really paid T.S.O.L much notice before and subsequently I don't know too much about the band. What I do know is that this album is one of the better releases to come my way from our bearded buddies at Roadrunner, and one that should appeal to anyone who likes AC/DC.

Not as crass as say NEVADA BEACH and their blatant rip offs, T.S.O.L allow a little diversity to infiltrate their music and for the most part it's AC/DC inspired rock with touches of melody rather than blatant plagiarism. Tracks like "Hell On Earth", "In The Wind" and "One Shot Away" are all more than competent rockers and although they're not too original, they good fun to listen to.

Both "Candy" and "Let Me Go" show the band delving into LYNARD SKYNYRD territory and it adds a nice diverse touch to an appealing album. The cover is great, even if it has been blown up from the CD sleeve, and gives the band a sense of mystique. The somewhat crass closer, "Good Goodbye" does stem the flow a bit, but over all I'd suggest you checked out T.S.O.L and there's no better place to start than "Strange Love".

JERRY EWING

MONDOCANE

Project One
(Metalmaster)

GOOD

70

Here's an unusual album. It's almost as if Italy wanted to do an S.O.D. and finished up with this motley bunch in the studio bashing out some excellent thrash/crossover material that quite honestly strips the flesh off their own stuff! NECRODETH certainly never sounded so good.

I haven't got any details as to how the collaboration came about and looking at the song titles it doesn't look too serious, but it works really well and in fact lays down some of the best metal to come out of Italy in quite a while. There's a strong hardcore influence there as well, but basically it's good solid thrash as everyone contributes to a wonderful conglomeration of heavy riffs, admittedly with pretty crap vocals and excellent drumming.

MONOCANE seems primarily to be the work of S.B., who wrote most of the music with Peso, NECRODETH's drummer and Alberto from SKITZO, but several tracks include other members in the melee and as the old saying goes, two (or in this case seven) heads are better than one. Titles like "Mario Please Don't Cry" or "The Inevitable Free Jazz Bloodbath" et al call to your attention the humour, but they're largely irrelevant what I like about the album is that by putting two bands together they've created something out of the ordinary.

MIKE EXLEY

DOMAIN

Before The Storm
(Frontrow Records 246 289-1)

NOT BAD

55

Not too long ago DOMAIN released an album entitled "Our Kingdom" which got panned by our own Ceri Reynolds for being nothing more than keyboard orientated todge. Well, on their follow-up "Before The Storm" the band may have sacrificed the keyboards a little, but they haven't really hardened their sound at all.

Albums like this I quite enjoy purely and simply because they are relaxing, they're easy listening and they have catchy choruses that soon get you humming. If this was the criteria for judging an album then DOMAIN would feature a lot higher on the percentage rating, but it's not, and so they don't.

Hailing from Germany you know to expect that clinical guitar work (courtesy of Cliff Jackson and Axel Ritt) which again, is good, but nothing to send you into reviewing raptures!

Vocalist/bassist Bernie Kolbe turns in a charismatic performance, sounding not unlike the great Phil Mogg on the chorus of "Keep Running", but letting the side down a little on "Edge Of The Knife."

Like I said this album isn't bad at all, but it's not one that anyone is gonna get excited about. It's safe, catchy but ultimately, dispensable.

DAVE SHACK

LONG COLD STARE

Tired Eyes
(Rise Above - RISE 003)

ESSENTIAL

95

Try as I might I can't find a single band to compare LONG COLD STARE to accurately, it's not very often you can find a band who have a truly unique style like this, and now "Tired Eyes" is finally due out through Rise Above Records we can all rejoice.

The military style high speed drumbeats open the title track and then it's into a highly complex part that is a slam-divers nightmare (believe me, I know!) before hitting an off-the-wall section with more crazy drums from Martin Daniells, he who used to pound for SICK. And there's an intense fast part to end. This is just two minutes of music for Christ's sake!

"Contribution To Hate", alternately mellow and highly intense with some cool lyrics is next, then the ultimate classic "My Alone" follows, the greatest singalong HC(?) anthem ever devised - godly! "Interiors" follows that admirably in catchy off-the-wall style, very danceable indeed. "The Warmth Of The Overflow" follows, probably the newest and longest number on here, very different indeed, another dancer's nightmare, tortuously complex with some of the most incredible drumming ever - this is the way LONG COLD STARE are moving with their new material and all credit to them.

As I've only got an advance tape I can't tell you where the first side will end, but I would guess that it's here. So, opening side two (probably...) is "Tongue Tied" which is deadly catchy in the style musically of some of ADRENALIN O.D.'s intro numbers.

"High Horse" is next, an old number with some high speed US 'core similarities, but infinitely more complex, "Had Enough" follows, all mean and moody with typical off the wall drumming and some good chugging riffs. The short but very sharp "Scheme" follows, then comes "Same Time, Same Place" now with added lyrics (and good ones too), cool guitarwork on here, kinda PRONG-ish in a way I suppose. Next is the amazing "Room For Improvement", which has something of everything in it, metal, HC, pop/core, you name it, it's there - even the drumbeats I'm told are being sampled for a 'hip-hop' demo! "So Easy" is next, nearly to the end of this fantastic record we are now, again indescribable is the only way to describe it(!), but more metally than some of the others I guess. To end is a cover which I won't reveal the identity of, you'll recognize it though I'm sure.

Barry Lynch's vocals storm throatily and passionately throughout, lending extra emotion in great abundance, James Tilly plays some intense guitar but lends great subtlety as well on occasion, it's worth listening carefully to the guitarwork on "Tired Eyes" because there's a lot more going on than is immediately apparent.

Darren Livermore on bass is dead solid throughout, matching Jimmy riff for riff with no problems and Martin's amazing drumming is highlighted perfectly by the mix - dead clear it is.

What more can I say, granted it's only twenty minutes and isn't unfortunately a full LP, but it kills anyway. The greatest thing since sliced bread etc., is nowhere compared, so bloody buy it!

CARL WILLIAMS

SINGLES and EPs

XENTRIX

Ghostbusters
(Roadracer - RO 2435)

If XENTRIX ever wanted to dispose of the Ray Parker Jr's "Ghostbusters" theme they've certainly shot themselves in the foot here because they've recorded it superbly and will probabasked for it time and again. The full force of the live situation is kept by the pounding rhythms and Dennis' drums put the humour of this version over very well, despite Kristian's attempts at keeping it serious with a faultless guitar melody. What I was really interested in though was the B side which illustrates two older songs so far and hopefully never to be recorded again so as to preserve this maxi-single as a *real* release.

"Nobody's Perfect" from the last SWEET VENGEANCE demo is the first track and it shows the background to the debut album very well as a strong bass line and a powerful guitar sound work strongly on a more basic form of some of the excellent tracks from "Shattered Existence", then it's on to "Interrogate", a 1988 version of a track written apparently for a BBC Session. This includes an interesting mid-section where Paul and Dennis join forces for an impromptu jam, but it's interesting to see how the modern 1990's XENTRIX interprets its older material (listen to Chris Astley's vocals and you'll see quite a difference) playing around with the guitar riffs with possibly a little more relaxed approach than on the originals.

Obviously this is released basically to fill the gap before the second album but I kid you not, it's still an essential part of the bands itinery so don't let it pass you by.

MIKE EXLEY

IRON MAIDEN

Flight Of Icarus/The Trooper
2 Minutes To Midnight/Aces High
Running Free/Run To The Hills
Wasted Years/Stranger In A Strange Land
Can I Play With Madness/The Evil That Men Do
(EMI)

Thanks to some bod at Gallup laying down the law, this current spate of IRON MAIDEN releases are to be regarded as albums, and since you lot out there have been buying the things like nobodies business, it means that IRON MAIDEN are going to be in the unique position of achieving ten Top 10 LP's in as many weeks. Surely a fitting record for one of the worlds top heavy metal bands.

So, following on from the success of "Number Of The Beast", 1983 saw the release of the "Piece Of Mind" LP from which came "Flight Of Icarus" (chart position No.11) and the excellent "The Trooper" (No.12), which must stand as one of the bands finest ever moments. The B-sides are interesting here as "Flight..." contained "the definitive version" of "I Got The Fire", the B-side of the bands first ever single, and "The Trooper" contained the bands cover of JETHRO TULL's "Cross Eyed Mary".

A year later, and another new album, this time the epic "Powerslave" LP, from which came the war inspired "2 Minutes To Midnight" (No.11) and "Aces High" (No.20). The former is yet more classy MAIDEN fare, but I couldn't help feeling the latter (which incidentally also featured live version of "Number Of The Beast") wasn't quite cutting it, a fact enhanced by its lower chart placing.

1985's monumental live LP "Live After Death" spurned live versions of "Running Free" (No.19) and "Run To The Hills" (No.26) and it's here that EMI have made their first mistake!! They've mixed up the front and back covers, giving "Run To The Hills" the "Running Free" cover (incidentally the only IRON MAIDEN single cover not to feature Derek Riggs' artwork) and vice versa. Still one out of ten ain't bad!

1986's "Somewhere In Time" was, as far as I was concerned, MAIDEN's weakest album, and likewise I found the Adrian Smith penned "Wasted Years" (No.22) and "Stranger In A Strange Land" (No.18) less than appealing. Still, if this is a period of the bands career I care little for, their next LP certainly grabbed me by the short and curls...

1988's "Seventh Son..." outing is my fave MAIDEN platter and judging by the success of the first two singles from the album, it's also a lot of others too. "Can I Play With Madness" crashed into the charts at No.4, to eventually reach No.3 (the bands most successful single to date), whilst "The Evil That Men Do" entered at No.6 and once more went one step higher to rest at No.5. The former also contained a cover of THIN LIZZY's "Massacre" whilst the latter offered up to date versions of "Prowler" and "Charlotte The Harlot".

So that brings us right up to date with this lot. Also featured, as you should well be aware, are the "Listen With Nicko" sections, which I'm not too keen on, and I think more could have been made of this slot. However, I can only applaud EMI for going to such hard work to honour the band, and I wish more record companies would spend so much time working on heavy metal.

JERRY EWING

NELLIE DEAN

Is This Face Free?
(Harland Discs HD001)

It's no secret that I like NELLIE DEAN. I stumbled across them on one of my very first journalistic assignments in London, and since then I've been continually impressed with their performance both live and on tape.

But now the day of reckoning has come as the band have committed themselves to vinyl in the shape of this delightfully titled four track EP.

Vocalist Eamon Nancarrow has a vastly under-rated (especcy himself) vocal talent that alongside the twin guitars of Ken Heaven and (recently departed) Noel O'Reilly is the very core of NELLIE DEAN. To that end opener "Love Speaks" shows his ability to turn in a melodic performance without even shifting out of first gear.

On the distinctly LIZZY inspired "Last Time Girl" however he givesuch more and the result is something that fellow cohorts bassist Big Xan and drummer J.J. should encourage in the future.

Taking into account money, time etc, etc the NELLIES have come up with a great little package that will keep their hordes of London fans happy until they're back on the road again.

Side Two's "Holdin' Out (Vampire)" is a track that alone makes this purchase worthwhile, so write now to: NELLIE DEAN 29 Huddlestone Road, Willesden Green. LONDON, NW2 5DL England.

DAVE SHACK

RICH RAGS

Bedlam
(Filthy Rich Records FRRC 001)

Hull's RICH RAGS have taken that all important step on from the demo, tour, demo, tour treadmill and got around to releasing their own four track EP that features choice, re-recorded cuts from their demos to date.

Impressive it is, with the raucous "Weeza N' The Sex Girls" getting the proceedings off to a frenzied start. Vocalist Ian Hunter turns in a stylised performance that relies upon some nifty guitar work from John Stewart, who in turn demands the proverbial kick up the ass

from the rhythm duo of Angel and Lenni Parkin.

"I Know You Like It" hints at a style and a year gone by, whilst "Money Don't Talk" treats a more straight-forward hard rock approach and really seems to suit the band.

Closing with "Big Trouble in Badham County" - easily the most original cut on the EP I strikes me that there is something for everyone here and you should try and pick up this EP at all costs. In case of difficulty write to RICH RAGS c/o The Flat, 431 Endike Lane, Hull, N.Humbreside, England.

DAVE SHACK

THE COUP DE GRACE

Till The Bitter End
(Red Decibel - RDR 89178/Import)

Indifference isn't an enjoyable feeling and although I played it several times, the debut single from COUP DE GRACE, an outfit based in Minneapolis, still leaves me feeling somewhat cold and clammy. The two songs featured on this limited edition seven inch (pressed in fetching blue vinyl no less) are rather casually restrained attacks of half rock, half metal with a powerful accent on the melody.

"Till The Bitter End" carried a fair semblance of feel, along with a surprisingly bulky production and an all round air of confidence which basically amounts to a cheerful enough five minutes listening. "Sad But True" is the bands other stylish attempt to blend up tempo metal with a touch of dreamy seventies style mystique. Hardly groundbreaking but you'll hear a lot worse before the year's out. I have little doubt about that.

ROB CLYMO

STEEVI JAIMZ

Kick That Habit
(A.I.R)

Apparently I'm Mr. Jaimz's no.1 buddy and I'm supposed to be biased, but I do give STEEVI as much hassle over his vocals as anyone else. But STEEVI has improved vocally a million fold and live he really hits home. Unfortunately without big bucks, at the moment it's not possible to capture that "live" sound on vinyl.

"Kick That Habit" is a tougher approach that nods a head towards CRASH K.O., his former band before TAILZ. Gone are the "na,na,na" gay lyrics, and this should help the mans image. And despite some awful bass playing, STEEVI still manages to pull it off.

B-side features "Cat On A Hot Tin Roof" and "Talk Of The Town" and is more along the lines of the first TIGERTAILZ demo that was released as a single, with an obvious progression.

KELV HELLRAZER

SEVENTH SON

What More Do You Want? EP
(Rising Son)

Well this is what I like to see. A young band having a fair crack at the whip by releasing their own product. Featured in the very first issue of Metal Forces and in last November's Demolition, this Barnley based four piece have struck out with their own four track vinyl EP.

First up are the energetic "What More Do You Want?", (filled with the kind of frenetic energy that featured so highly in the late Seventies New Wave) and the ballad "Bitter Ashes", an impressive acoustic affair.

The second side is the bands most recent demo set to vinyl, of which "Sister Strange" now appears a little weak compared to the A-side, whilst "Give Me Everything Tonight" shows the band have the right ideas, but may still need a little work in sorting it all out.

A little rough around the edges, and bound to be spurned by those in the media with less than an interest in homegrown music, SEVENTH SON are, however, more than worthy of your attention if melodic metal's your thing. Contact: RSR Records, 46 George St, Hoyland, Barnsley Sth. Yorks.

JERRY EWING

REVENANT

Distant Eyes
(Thrash Records - THR 002/Import)

Another in the long line of US Death metal bands just starting out, REVENANT may not seem to have too much going for them at the start of this 7" but the two tracks here - "Distant Eyes" and "Degeneration" - do actually show quite a lot of promise. The band refuse to just thrash out blindly like other bands at the same stage e.g. RIPPING CORPSE, and instead insist on variety of speed, power and some good solos. Vocally it's pretty much to be expected but musically the band has quite a few strengths. They fail occasionally' the start of "Degeneration" is just that, but they do slip in some excellent bits too so it's certainly worth finding. For assistance in getting the record you can write to: REVENANT c/o Henry Veggian, 24 Smith Avenue, Bergenfield, New Jersey 07621, USA.

MIKE EXLEY

GERRY LAFFY

Shoot Em Down/Money And The Magic
(Die Laughing - DL3)

The new release from the man who dares to carry the British rock flag aloft in the face of such adversity (not against GERRY LAFFY mind you, but British rock in general), and a very worthwhile release too.

Both tracks culled from the mans impressive "Money And The Magic" LP, the A-side is a strong rocker that benefits from LAFFY's impressive guitar playing, whilst the quirky attractiveness of the AA-side enhances the quality of the whole release.

Deserving of your attention, LAFFY's powerful British rock is just the tonic you all need to realise we've got so much to offer. An essential purchase for anyone.

JERRY EWING

A.W.O.L.

Money Talks
(MCM Records)

Currently being talked about in certain 'Corridors Of Power' down here in London this debut single from the female fronted 3-piece A.W.O.L. is a powerful, yet off-beat soul/funk/metal release that defies further categorisation.

Max Perri has a stunning, soulful voice that is cleverly under-pinned by the dextrous drumming of Clive Mngaza and the precise, powerful guitar work of Dave Goodes.

Not strictly MF material but fine, innovative, and definitely worth a mention and a listen.

DAVE SHACK

VARIOUS ARTISTS

No Frontier
(Looney Tunes)

This comp 7-inch has six bands, the first of whom are those purveyors of 'Fat Core' DEBAUCHERY with "Code Of Silence" which has an opening riff uncannily like "Live Wire", by a certain band who shall remain nameless, a good metallica number. ADVANCE WARNING follow in fairly average fashion, by the twist of the lyric a little and you could be talking about class war et al...

BAD ATTITUDE closes side one in Jap core fashion, then on side two we have thrashcore T.W.E.R.P. with "Wheelchair", the awful CHAOTIC SUBVERSION with a Swedish sounding (i.e. MOB 47 type) "Deadmeat", and last the ancient NEIGHBOURHOODWATCH with the AGNOSTIC FRONTish "Time To Care".

Worth checking out and available from Looney Tunes for £1.30 (UK), £1.65 (Surface Overseas) or £1.80 (Europe Airmail). Cheques should be made payable to 'J.M.Dixon'. From: Top Flat, 23 The Esplanade, Scarborough, N.Yorks, YO11 2AQ, ENGLAND.

CARL WILLIAMS

THE THIRD MAN

The Third Man
(Enzor Records 150390-007)

THE THIRD MAN are a highly talented three-piece that combine the musical prowess of vocalist/guitarist Gus Isidore, drummer Mark Crosbie-Smith, and bassist Robbie Romp.

On this their debut three-track E.P. the band have uncovered a strangely compelling musical melange that combines the majesty of the old school with the vitalism of '90 pseudo funk-metal. Opening with the frenetic "Ruby, Ruby" it's clear that Gus has a wide appreciation of the likes of not only HENDRIX, but also his former mentor and collaborator Phil Lynott. In fact track two "Someone Out To Get Ya" is co-written with Phil and as such serves an interesting curio for the hordes of Lynott devotees still out there.

THE THIRD MAN have a wealth of musical ideas which are put across forcefully, and directly in an uncluttered fashion - displaying the oft forgotten magic of the three-piece.

DAVE SHACK

DROP HAMMER

Electric Skies
(Red Decibel - RDR 89179/Import)

DROPHAMMER. They've gotta be crushingly heavy right? Hmmm, not really. The bands limited edition seven inch (Yes, another one and in clear vinyl this time) is quite odd actually. I'd go as far as to say it's slightly weird even if you know what I mean, and it's certainly immediately apparent that the Western Michigan roots rockers garner little in the way of inspiration from today's thrash impressario's.

"Electric Skies" throws up a host of jagged rhythms, making the song career in a variety of direction, and the careful overlay of leadwork makes for a power packed, generally memorable introduction I suppose, Faring less fortunately though is the lazy acoustic workout on the flip. Reasonably done! "Roses In The Wind" strikes me as being the sort of tune that would work wonders during the context of a full album, but here, is simply left to flounder. I'd stick with that weirdo A side if I were you.

ROB CLYMO

BRAIN IMPLOSION

Sandgrain
(Putrefaction - PUT 003/Import)

A new name recently on the Dutch scene, this band shows a great deal of promise, which is captured excellently on this well produced 7". Side one is the title track with its catchy thrash riff and strong diverse middle section, and side two is a very good song called "Intramural" where the band show a little SACRED REICH influence but never the less power through a fairly convincing thrash track that doesn't resort to too much blinding speed.

BRAIN IMPLOSION needs to work hard on its sound, vocalist (guitarist) Miguel still isn't a convincing vocalist, but they have quite a strong background, that much is evident. For further information you can write to: Miguel at Neerhem 66, 6301 C.I. Valkenburg, Geul, HOLLAND.

MIKE EXLEY

TREBLINKA

Severe Abomination
(CMFT/Mould In Hell)

This all looks a bit silly on the cover, Emetic (guitar) and Hellslaughter (guitar/vocals) look almost more HELLHAMMER than HELLHAMMER did, and Jack (bass) could nearly audition for MAYHEM just on the eyeliner, but inside it's quite interesting. I suppose it doesn't take much to work out it's yet more death metal, but like a lot of death metal bands I'm often picking out it's got a few interesting ideas and

acts as a good guide to the band's debut LP which will be available in June on CMFT. The main difference will be that the Swedish band will then be called TIAMAT as some people got the wrong idea about the TREBLINKA monicker and accused the band of being Nazi's.

The band set about side A, the title track, with big flailing chords and the usual throaty vocals but it's side two ("Earwigs In Your Veins") that stands out for me as the band, completed by drummer Najse, complement each other well in a well structured thrash workout. Roll on the LP but roll off the face paint!

Single available in UK for £2.80 from CMFT c/o 12 Church Close, Risby, Bury St. Edmunds, Suffolk, or in Europe from Johan Edlund/Albert Malares V.21E 183 74 Täby, SWEDEN for \$6.00.

MIKE EXLEY

RADIATION SICKNESS

Bounds Of Reality
(Putrefaction/Import)

Reading the bio that came with this 7" was a real laugh - 'RADIATION SICKNESS was formed in the summer of 1988 for the purpose of composing original hardcore punk music', I mean Ha! Ha! Oooh Ha! Ha!

This is about as original as the joke about the Irishman, you know the one! Basically, RADIATION SICKNESS take very basic riffing and some pretty dire vocals and turn it into a mish mash of hardcore and die hard punk twisting some predictable lyrics around mundane and stupid track titles like "Ungulateing Flaps", I mean, come on, give us a break. There are a few good ideas, "Sealed Away" is quite personal but honestly thist of stuff died out with the dinosaurs.

MIKE EXLEY

BOYSTOWN

Way Of The World
(A.I.R Records)

Mmm, a quality AOR release here from a U.S. band that are currently out on the road with our own ST JAIMZ. Culled from their eponymous debut album "Way Of The World" showcases not only the vocal talents of David Polemei, but also showcases his ability to pen a good song.

John Teto turns in a fine guitar solo on "All Inside My Head" indicating that this might just be a band worthwhile checking out live too.

Good stuff.

DAVE SHACK

CARBONIZED

No Canonization
(Thrash)

7" singles are not the best way to show off a band's potential, but looking at this, the best of death metal has begun to permeate Sweden as well. CARBONIZED are not really innovative but musially they're fairly competent, and despite having a vocalist who makes Karl Willet sound like Pavarotti they do put together some fairly convincing thrash here.

Formed in 1988 they'll obviously develop a lot further, but with plenty of good ideas in there already I shouldn't think it'll be too long before the death metal bandwagon scoops them up and flings them on to unsuspecting ears outside Sweden. The term 'bring out your dead' seems to be heard everywhere these days. The band have given me a contact address to pass on to you if you can't wait for the day when the wagon reaches you, it's: CARBONIZED c/o Jonas Derouche, Harpsunds, Vägen 53, 124 40 Bandhagen, SWEDEN.

Songs on the 7" include "No Canonization" which benefits from good production, an AUTOPSY style blast called "Statues" and by far the best track "Au-to dafé" which blends BOLT THROWER and MORBID ANGEL and produces a very strong pill to swallow for any unsuspecting BON JOVI fans. Nice eh?

MIKE EXLEY

OUT OF THIS WORLD

Edited by JERRY EWING

MASSIVE VIDEO GIVE AWAY

Welcome dear fiends to this issue's **OUT OF THIS WORLD**, and once more it's give-away extravaganza. Not only do we have the second part of the **Palace Horror Competition**, where you can win a set of 10 horror videos from the **Palace Horror Collection** (the second half of which have been reviewed this issue) which features such horrific gems as "Evil Dead II", "Basket Case" and "The Hills Have Eyes", but an excellent **Clive Barker** competition too. To tie in with the **Palce** competition there's a free "Trick Or Treat" poster this issue too. So, answer the three questions this issue and send your answers along with the answers to the questions in issue 50, and you could be one of our lucky winners.

And so to the splendid **Clive Barker** giveaway. "Hellraiser" is set to be released on retail video, and with "Hellbound: Hellraiser II" about to hit the rental shops imminently, the time seemed right to let you lucky lot out there have the chance to win some **Clive Barker** goodies. To that end, along with a review of "Hellraiser" ("Hellbound" to be done next issue), you have the chance to win a copy of "Hellbound: Hellraiser II". The runners up will have a chance to win one of ten copies of "Hellraiser" or one of ten copies of **Clive Barker's** book "Cabal". Good enough for you? I should hope so.



TRICK OR TREAT

THE heavy metal horror movie, "Trick Or Treat" is guaranteed to give you a good time. Based around the idea of hero worship and the usual heavy metal devil worship bollocks, the film features cameo performances from **OZZY OSBOURNE** and **KISS' Gene Simmons**.

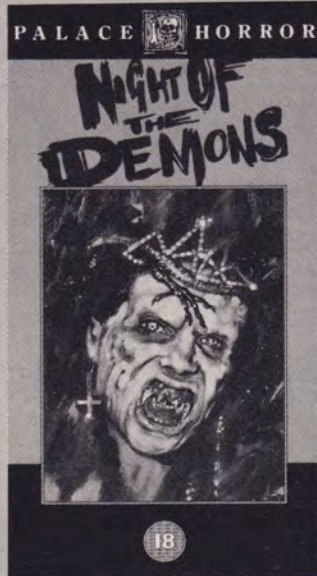
Young **Eddie** is a major fan of rock star **Sammi Curr**, but when his idol dies, **Eddie** re-incarnates **Sammi** with a subliminal message from one of **Curr's** records, thus unleashing **Curr** on an unsuspecting world.

A **FASTWAY** soundtrack is great as **Curr** reeks havoc at a Halloween concert at **Eddie's** school, **Eddie** only has until midnight to put a stop to **Curr's** atrocities.



NIGHT OF THE DEMONS

A horrific venture into the world of demonic possession as a group of teenagers hold a party in a dilapidated old funeral parlour and awaken the sleeping demons on Halloween, who proceed to run riot felling all in their path.



If it soundit on the cliched side it does utilise a frequently seen storyline, but what sets "Night Of The Demons" apart from its contemporaries is both its sense of humour and quite horrific sense of gore.

As the teenagers become possessed on by one the brutal slayings become more graphically horrific, whilst on the lighter side scene gives a whole new meaning to lipstick around the nipple!

Eventually only two kids are left to face the demons, but will they escape? You'll have to watch and see.



DREAM DEMON

A wierd psychological horror flick that explores the disturbed world of socialite **Diana Markham**, whose world has just been turned upside down by the most horrific of dreams.



Enter odd American girl who becomes a larger than life feature in **Diana's** life and a house that seems totally possessed, and two gutter pressman, played by "Auf Wiedersehen Pet" pair **Jimmy Nail** and **Timothy Spall** who get wound up in the whole thing unwittingly, and it's a real freak out.

A quite disturbing venture into the subconscious that relies heavily on past imagery and will have you on the edge of your seat until its gripping climax.



VAMPIRE AT MID-NIGHT

Los Angeles is rocked by a series of grisly murders that leaves the victims drained of blood and with slashed throats. Sound familiar? Well it pretty much is.



Enter unorthodox cop **Roger Stutter**, and we're off on a trail to find the killer that eventually leads **Stutter** to place his own life in danger.

As **Stutter** closes in on the killer, it seems that the killer is closing in on him too. The whole thing reaches a crescendo that will have you gnawing your nails, and has a very nice little twist in its tail.

EDGE OF SANITY

Featuring Anthony "Psycho" Perkins as the central **Dr. Jekyll** and **Mr. Hyde** character, "Edge Of Sanity" is a "Dr. Jekyll" with a difference.

Jekyll is a respected society physician who is experimenting with a dangerous new drug that turns him into an uninhibited **Mr. Hyde** who explores the London prostitute world to his own twisted ends. Slowly the drug takes more of a hold on the man, and as his marriage begins to suffer his sanity comes under increasing pressure.

As the police close in, can **Dr. Jekyll** survive? Well, you'll have to watch and see, but there's plenty of sex and gore to keep you happy as you do so.

So that's a look at the other five videos on offer. To win a set of the ten videos all you have to do is answer the following three questions, and send the answers along with the answers to the three questions last issue to **Metal Forces**, and you can be in with a chance to win this great competition.

1. Which heavy metal band played on the soundtrack to "Trick Or Treat"?

2. Which famous horror movie actor features in "Edge Of Sanity"?

3. Two actors in "Dream Demon" appeared in a popular TV sitcom. What was it?

Send all six answers on a postcard to: **Palace Horror Competition, METAL FORCES, Suite 16, 46-48 Osnaburgh, London, NW1 3ND.**

HELLBOUND

Clive Barker's oh so gruesome venture into the horror movie world sees him introducing fans into the fearsome world of the **Cenobites**, led by cover star **Pinhead**, who thrive on ripped flesh and general torture.

It's a nightmare vision that is not for the squeamish as the main character seeks to re-flesh his body with the help of his brother's wife. The whole thing is sussed out by his niece, but she literally goes through hell to sort the mess out.

And what a mess it is too. Plenty of grisly deaths and some spectacular special effects, this is a must for every horror fanatic.

Your chance to win a copy of "Hellbound: Hellraiser II", along with one of ten copies of "Hellraiser" or one of ten copies of **Barker's** book "Cabal". All you have to do is answer the following question:

1. Name the character who graces the front cover of "Hellraiser"?

Send your answers on a postcard to: **Clive Barker Competition, METAL FORCES, Suite 16, 46-48 Osnaburgh St, London, NW1 3ND.**

So that's all we've got time for this month. Thanks once again for all the letters, keep 'em coming in. Next issue we'll be bringing you reviews of "Evil Dead" whas at last been made re-available by **Palace pictures** and **CBS's** next vid "Deadly Weapon". Forthcoming features include a look at the work of film producer **Kenneth Anger** and a look at the world of **Hammer Films**, who produced so many classics throughout the Sixties.

Don't forget to enter the competitions, and we should be bringing you some great ones in the future. Until then, take care, and remember, watch out for the monster in the closet!

NEWIES AND IMPORTS

	LP	Cass	CD
KILL FOR THRILLS	Dynamite From Nightmare	8.99	11.99
BATON ROUGE	Shake Your Soul	8.99	11.99
COREY HART	Bang	8.99	11.99
ALCATRAZZ	No Parole From Rock'n'Roll	8.99	11.99
PETER WORLF	Live Sentence	8.99	11.99
ROBIN TROWER	Up To No Good	8.99	11.99
LITTLE RIVER BAND	In The Line Of Fire	8.99	11.99
HURRICANE	Get Lucky	8.99	11.99
LOST BOYS	Slave To The Thrill	8.99	11.99
C.J.A.	Lost And Found	8.99	11.99
E.X.E.	In The Red	8.99	11.99
DOMAIN	Sicker Than I Thought	8.99	11.99
TSOL	Before The Storm	8.99	11.99
MASTEDON	Strange Love	8.99	11.99
THE JONESSES	It's A Jungle Out There	8.99	11.99
SIGNAL	The Joneses	8.99	11.99
CRACK THE SKY	Loud And Clear	8.99	11.99
PAUL JANZ	Dog City	8.99	11.99
SHAKING FAMILY	Renegade Romantic	8.99	11.99
RIOT	Dreaming In Detail	8.99	11.99
STEVE SALAS	Privelege Of Power	8.99	11.99

COLORCODE	Same	8.99	8.99	11.99
DISTANCE	Under One Sky	8.99	8.99	11.99
TIMM KARR	Rubbin' Me The Right Way	8.99	8.99	11.99
HAVANA BLACK	Indian Warrior	8.99	8.99	11.99
HERICANE ALICE	Tear The House Down	8.99	8.99	11.99
ELECTRIC ANGELS	Electric Angels	8.99	8.99	11.99
BILLY SHEEHAN	The Talas Years 2 On 1	8.99	8.99	11.99
BILL WARD	Ward One	8.99	8.99	11.99
HEIST	High Heat Heaven	8.99	8.99	11.99
DANGER DANGER	Danger Danger	8.99	8.99	11.99
BABYLON AD	Babylon AD	8.99	8.99	11.99
DIVING FOR PEARLS	Diving For Pearls	8.99	8.99	11.99

ROCK

TONY MACALPINE	Eyes Of The World	6.29	6.29	9.99
DAMN YANKEES	Damn Yankees	6.29	6.29	9.99
GIANT	Last Of The Runaways	6.29	6.29	9.99
FASTWAY	Bad Bad Girls	5.99	5.99	9.99
WARRIOR SOUL	Last Decade Dead Century	6.29	6.29	9.99
THE BIG F	The Big F	6.29	6.29	9.99
LOCK UP	Somechin Bitchin This	6.29	6.29	9.99
U.D.O.	Way Comes	6.29	6.29	9.99
BLACK CROWES	Faceless World	6.29	6.29	9.99
GARY MOORE	Shake Your Money Maker	6.29	6.29	9.99
IT BITES	Still Got The Blues	6.29	6.29	9.99
HEART	Eat Me In St. Louis	6.29	6.29	9.99
ROBERT PLANT	Brigade	6.29	6.29	9.99
BRUCE DICKINSON	Manic Nirvana	6.29	6.29	9.99
LITTLE ANGELS	Tattooed Millionaire	6.29	6.29	9.99
RIFF	Don't Prey For Me	6.29	6.29	9.99
HANDSOME BEASTS	Mission Love	5.99	5.99	9.99
ADAM BOMB	The Beast Within	6.29	6.29	9.99
THUNDER	Pure S.E.X.	6.29	6.29	9.99
OZZY OSBOURNE	Back Street Symphony	6.29	6.29	9.99
CHINA	Just Say Ozzy	5.49	5.49	9.99
STAGE DOLLS	Sign In The Sky	6.29	6.29	9.99
CIRCUS OF POWER	Stage Dolls	6.29	6.29	9.99
TIGER TAILZ	Vices	6.29	6.29	9.99
TORA TORA	Bezork	5.99	5.99	9.99
SLEEZE BEEZ	Surprise Attack	6.29	6.29	9.99
SLAUGHTER	Screwed Blue & Tattooed	6.29	6.29	9.99
DONNIE MILLER	Stick It To Ya	6.29	6.29	9.99
LOVE/HATE	One Of The Boys	6.29	6.29	9.99
KILLER DWARFS	Blackout In The Red Room	6.29	6.29	9.99
JOHNNY CRASH	Dirty Weapons	6.29	6.29	9.99
SHARK ISLAND	Neighbourhood Threat.	6.29	6.29	9.99
SPREAD EAGLE	Law Of The Order	6.29	6.29	9.99
YNGWIE	Spread Eagle	6.29	-	9.99
MALMSTEEN	Eclipse	6.29	-	9.99
JOE SATRIANI	Flying In A Blue Dream	6.29	-	9.99
WARP DRIVE	Gimme Gimme	6.29	-	9.99
VICIOUS RUMORS	Vicious Rumours	6.29	-	9.99
CHROME MOLLY	Slaphead	6.29	-	9.99
BILLY IDOL	Charmed Life	6.29	-	9.99
THE FRONT	The Front	6.29	-	9.99
MANITOBAS WILD				
KINGDOM	And You	6.29	-	9.99
EXCALIBUR	One Strange Night	6.29	-	9.99

THRASH/SPEED/DEATH METAL FROM AROUND THE GLOBE

TORANAGA	God's Gift	6.29	-	9.99
TYRANNICIDE	Tyrannicide	8.99	-	-
MEZZROW	Then Came The Killing	5.99	-	9.99
DEFIANCE	Void Terra Firma	5.99	-	9.99
ACID REIGN	Obnoxious	5.99	-	9.99
RE-ANIMATOR	Condemned To Eternity	5.99	-	9.99
ATROPHY	Violent By Nature	5.99	-	9.99
D.A.M.	Human Wreckage	6.29	-	9.99
LAZZ ROCKIT	Annihilation Principle	5.99	-	9.99
CANCER	- 2 Live	5.99	-	9.99
VARIOUS	To The Gory End	5.99	-	9.99
DEATH ANGEL	Ragin Death Vol 1	5.99	-	9.99
CRONOS	Act III	6.29	-	9.99
	Dancing In The Fire	5.99	-	9.99

ROUND DIAMOND RECORDS

3 SANDFIELD CRESCENT
CAMBORNE CORNWALL TR14 7DX
TEL. 0209 712976 FAX 0209 612042

	LP	Cass	CD
CORONER	No More Color	6.25	- 9.99
M.O.D.	USA FOR MOD	6.25	-
	Gross Misconduct	6.25	-
MOTORHEAD	Blitzkrieg On Birmingham	5.99	-
	Dirty Love	5.99	-
KRIKXJALTERS	Evilution	5.99	-
EXTRA HOT SAUCE	Taco Of Death	5.99	-
BOLT THROWER	Realm Of Chaos	5.99	- 9.99
AXEGRINDER	Rise Of The Serpent Men	5.99	-
MORGOTH	Resurrection Absurd (Mini LP)	5.50	-
TORANAGA	Bastard Ballads	4.99	- 7.99
ACROPHET	Corrupt Minds	5.99	-
SLAYER	Hell Awaits	5.99	-
	Live Undead	5.99	-
DEVIATED INSTINCT	Guttural Breath	5.99	- 9.99
TARGET	Mission Executed	4.99	-
	Master Project Genesis	4.99	-
CELTIC FROST	Vanity/Nemesis	6.49	- 9.99
BATHORY	Hammerheart	6.49	- 9.99
HEXENHAUS	Edge Of Eternity	5.99	- 9.99
SACROSANCT	Truth Is What Is	6.49	- 9.99
PYRACANDA	Two Sides Of A Coin	6.49	- 9.99
FLOTSAM & JETSAM	When The Storm Comes Down	6.29	- 9.99
SACRED REICH	The American Way	5.99	- 9.99
ANGEL WITCH	Live	5.99	- 9.99
VARIOUS	Steamhammer Double	6.99	- 9.99
PESTILENCE	Consuming Impulse	5.99	- 9.99
VARIOUS	Thrash The Wall	5.99	- 9.99
D.B.C.	Universe	5.99	- 9.99
D.R.I.	Thrashzone	5.99	- 9.99
HELSTAR	Nosferatu	5.99	- 9.99
TALION	Killing The World	5.99	- 9.99
TOXIK	Think This	5.99	- 9.99
TREPONEM PAL	Treponeum Pal	5.99	- 9.99
WHIPLASH	Insult To Injury	5.99	- 9.99
SANCTUARY	Into The Mirror Black	6.29	- 9.99
ANACRISIS	Reason	5.99	- 9.99
	Suffering Hour	5.99	-
ANIMOSITY	Get Off My Back (6 trker-imp)	6.99	-
ATHEIST	Piece Of Time	5.99	- 9.99
AUTOPSY	Severed Survival (New Slave)	5.99	- 9.99
PARADISE LOST	Last Paradise	5.99	- 9.99
BLIND GUARDIAN	Battalions Of Fear	6.25	-
CALHOUN CONQUER	Lost In Oneself	6.25	-
DEATH	Spiritual Healing	5.99	- 9.99
DARK ANGEL	We Have Arrived (Imp)	8.99	-
	Darkness Descends	5.99	- 9.99
	Leave Scars	5.99	- 9.99
EXODUS	Bonded By Blood	5.99	-
	(New Sleeve - 2 Extra Tracks)	5.99	- 9.99
GAMMADICE	Victims Of Science (Imp)	8.99	-
SEPULTURA	Beneath The Remains (Remix)	5.99	- 9.99
	Morbid Visions	6.45	-
	Scozophrenia	6.45	- 9.99
	Morbid Visions (split CD with METAL ONSLAUGHT)	-	- 10.99
EVIL DEAD	Annihilation Of Civilization	6.25	- 9.99
	Rise Above 12"	3.00	-
ABOMINATION	Abomination	6.25	-
FORCED ENTRY	Uncertain Future (Imp)	8.99	-
FORBIDDEN	Forbidden Evil	5.99	- 9.99
	Live At Eindhoven 12"	3.99	-
NUCLEAR ASSAULT	Good Times 12"	3.49	-
	Game Over	5.99	- 9.99
	Survive	5.99	- 9.99
	Handle With Care	5.99	- 9.99
SACRED REICH	Alive From Dynamo (Mini LP)	4.49	-

PLEASE NOTE: THIS IS A MAIL ORDER SERVICE. NO PERSONAL CALLERS.
THIS ISSUE ONLY; FREE POSTAGE IN THE UK ON ALL CASSETTES AND CD'S. POSTAGE FOR RECORDS 50P EACH! OFFER CLOSSES 4TH JULY 1990.
POSTAGE: Europe, Eire and Scandinavia: Double UK rates. Rest of the world: 1-4 LP's/CD's = £10.00. 1 Video = £6.00, 2 Videos £10.00. Additional vids = £5.00 each. All cheques and postal orders should be made payable to: ROUND DIAMOND RECORDS.
(Please state alternatives wherever possible).

	LP	Cass	CD
NON FICTION	Non Fiction	5.99	- 9.99
VARIOUS	Death Metal	6.49	- 9.99
VOI VOD	Dimension Hatross	6.25	- 9.99
	Killing Technology	6.25	- 9.99
RE-ANIMATOR	Condemned To Eternity	6.25	- 9.99
DEVASTATION	Signs Of Life	5.99	- 9.99
ACCUSER	Who Dominates Who	6.25	-
	The Conviction	6.25	-
	Experimental Errors (Mini LP)	4.99	-
ASSASSIN	The Upcoming Terror	6.25	-
	Interstellar Experience	6.25	-
DESTRUCTION	Release From Agony	6.25	- 9.99
	Internal Overkill/ Sentence Of Death (2 on 1)	-	- 9.99
	Mad Butcher/ Eternal Devastation (2 on 1)	-	- 9.99
FORCED ENTRY	Forced Entry	6.25	-
GRINDER	Grinder	6.25	- 9.99
HOBBS ANGEL OF			
DEATH	Hobbs Angel Of Death	6.25	- 9.99
HOLOCAUST	Sound Of Souls	5.99	-
HOLY MOSES	Queen Of Siam	5.99	-
	Finished With The Dogs	5.99	-
LAST DESCENDANTS	One Nation Under God	5.99	-
LIVING DEATH	Live	4.99	-
	Back To The Weapons	5.99	-
	Protected From Reality	5.99	-
	Worlds Neuroses	5.99	-
OLIVER MAGNUM	Oliver Magnum	6.25	-
MEKONG DELTA	The Music Of Eric Zann	6.25	-
	Principle Of Death	6.25	-
NAPALM	Cruel Tranquility	6.25	-
PARIAH	Blaze Of Obscurity	6.25	-
RAZOR	Violent Retribution	6.25	-
SACRED CHAO	Sacred Chao (Mini LP)	4.99	-
SCATTERBRAIN	Here Comes Trouble (Imp)	8.99	- 12.99
SHAH	Beware	3.99	- 8.99
SIREN	Financial Suicide	5.99	-
SODOM	Agent Orange	6.25	- 9.99
	In The Sign Of Evil/ Obsessed By Cruelty (2 On 1)	-	- 9.99
TERRORIZER	World Downfall	5.99	- 9.99
MORBID ANGEL	Alters Of Madness	5.99	- 9.99
TITAN FORCE	Titan Force	5.99	- 9.99
XYSTER	In Good Faith	5.99	-
SAINT VITUS	Born Too Late	5.99	- 9.99
	Mourmlful Cries	5.99	- 9.99
DEATHROW	Riders Of Doom	6.25	-
MORDRED	Fools Game	6.25	- 9.99
SABBAT	Dreamweaver	6.25	- 9.99
TANKARD	Hair Of The Dog	6.25	- 9.99
RAGE	All LP's	6.25	- 9.99

HARDCORE/CROSSOVER/WEIRD

SCATTERBRAIN	Here Comes Trouble (Imp)	8.99	- 12.99
RAPSCALLION	Gardens Of Machinery	8.99	-
PRONG	Beg To Differ	6.29	- 9.99
D.O.A.	Murder	5.99	- 9.99
GOB B.C.	Eargasms In Eden	8.99	-
BONGWATER	Too Much Sleep	6.99	- 10.99
CAPITOL			
PUNISHMENT	Bulwarks Against	6.99	- 10.99
TAD	Salt Lick	4.99	-
	Gods Balls	5.99	-
UNDERDOG	Vanishing Point (Imp)	8.99	-
SOUNDGARDEN	Ultramega OK	6.45	- 10.99
	Screaming Life EP	4.99	-
ACCUSED	Martha Splatterhead's	6.25	-
ATTITUDE	The Good The Bad The Obnoxious	6.25	-
	From Burundi	6.25	- 9.99
THE BOMBERS			
CAPITOL	Slam With A View	6.25	-
PUNISHMENT	Field Day	6.25	-
DAG NASTY	Purity Dilution	6.25	- 9.99
DEFECATION	Der Murer Und Der Konig	-	- 9.99
DIMPLE MINDS	Remember	6.25	-
DROOGIES	Fight Together For	6.25	-
EMILS	Start Today	6.25	- 9.99
GORILLA BISCUITS	Station Of Life	6.25	- 9.99
IDIOTS			
IMPULSE	Logical End	6.25	- 9.99
MANSLAUGHTER			
LUNATICS WITHOUT	Welcome	5.99	- 9.99
SKATEBOARDS	Best Of 1981-87	6.25	-
MORE DEAD COPS	Little Dreamer	6.25	- 9.99
NEGAZONE	Behind The Door	6.25	- 9.99
	Transylvanian Disease	6.25	- 9.99
ROSTOCK VAMPIRE	Live And Learn	6.25	-
RIGHTEOUS PIGS	El Nombre De Ley (Mini LP)	4.99	-
RUMBLE MILITIA	F**k Off Commercial	5.99	-
	Something To Prove	6.25	-
	Nothing Is Easy	6.25	-
SPERMBIRDS	Social Murphy Pres. (12")	3.99	-
STARK RAVING MAD	Heroes Of Today	6.25	-
TARNFARBE	Older Budweiser	5.99	-
GANG GREEN	I Against I	6.25	-
BAD BRAINS	Evil Is 7" (Imp)	7.49	-
MISFITS	Beware 7" (Imp)	7.49	-
	We Care A Lot	5.99	-
FAITH NO MORE	Reek Of Putrefaction	4.99	-
CARCASS	Symphonies Of Sickness	5.49	- 10.99
GRINDCRUSHER	Various	2.99	-
NAPALM DEATH	Scum	3.99	-
	From Enslavement	4.99	-
DR AND THE CRIPPLES	Fired From Circus	4.99	-
	Raphadosis	4.99	-
ELECTRO HIPPIES	The Only Good Punk	4.99	-

PLAYLISTS

BERNARD DOE

1. Spread Eagle - SPREAD EAGLE (MCA LP)
2. PASSION FATAL (US Demo)
3. The American Way - SACRED REICH (Roadracer LP)
4. MORTAL SIN (New 4-song Demo)
5. Slaughter In The Vatican - EXHORDER (Advance LP Tape)

DAVE SHACK

1. Ten - Y&T (Geffen LP)
2. MAGNUM (4 track sampler)
3. Jump The Gun - PRETTY MAIDS (CBS LP)
4. Sign In The Sky - CHINA (Vertigo LP)
5. Steel Heart - STEEL HEART (MCA LP)

KEN ANTHONY

1. Neighbourhood Threat - JOHNNY CRASH (Epic LP)
2. Blackout In The Red Room - LOVE/HATE (CBS LP)
3. TRYX (US Demo)
4. Slice Of Heaven - SKAGARACK (Medley Records LP)
5. CHARLOTTE (US Demo)

ROB CLYMO

1. By Inheritance - ARTILLERY (Roadracer LP)
2. Cracked Brain - DESTRUCTION (Noise LP)
3. Slaughter In The Vatican - EXHORDER (Advance LP Tape)
4. Here Comes Trouble - SCATTERBRAIN (In-Effect LP)
5. Act III - DEATH ANGEL (Geffen LP)

JERRY EWING

1. Holy Water - BAD COMPANY (Atco LP)
2. Ten - Y&T (Geffen LP)
3. Lock Up The Wolves - DIO (Vertigo LP)
4. Son Of Albert - ANDREW RIDGELY (Epic LP)
5. Save Me - BIG COUNTRY (Mercury 12")

MIKE EXLEY

1. Act III - DEATH ANGEL (Geffen LP)
2. Reason - ANACRUSIS (Active LP)
3. Beg To Differ - PRONG (Epic LP)
4. Cold Sweat - COLD SWEAT (Advance LP Tape)
5. Violent By Nature - ATROPHY (Roadracer LP)

KELV HELLRAZER

1. Whisky Woman Blues - SAIGON SALOON (US Demo)
2. Avenue Boys - SWINGIN' THING (US Demo)
3. Unskinny Bop - POISON (Track From "Flesh And Blood" LP on Capitol)
4. Calling All Girls - EYES (Pasha LP)
5. Only Young Once - TRIXSTER (Mechanic LP)

BORIVOJ KRGIN

1. SEPULTURA (Rehearsal tape with new songs)
2. Never, Neverland - ANNIHILATOR (Roadrunner LP)
3. Impact Is Imminent - EXODUS (Capitol LP)
4. Talisman - TALISMAN (Bozz LP)
5. Eclipse - YNGWIE MALMSTEEN (Polydor LP)

JOHN RICARD

1. Fear Of A... - PUBLIC ENEMY NO.1 (Columbia LP)
2. Youth Are Going Wild - BAD BRAINS (Caroline LP)
3. Mood Ring - SECOND SELMI LP)
4. MONSTER ZERO (US Demo)
5. In The Red - C.I.A. (Combat LP)

CARL WILLIAMS

1. To The Gory End - CANCER (Vinyl Solution LP)
2. Beyond The Circle - INSIGHT (Rugger Buzzer EP)
3. Conscious Effort - HARMONY AS ONE (Conscious Effort EP)
4. The Spooky Gloom - SEMPITERNAL DEIGN (Foundation 2000 LP)
5. Tired Eyes - LONG COLD STARE (Rise Above Mini-LP)

READERS ALBUM CHART

1	2	The Real Thing - FAITH NO MORE (Slash)
2	1	Beneath The Remains - SEPULTURA (Roadracer)
3	3	...And Justice For All - METALLICA (Vertigo)
4	5	Piece Of Time - ATHEIST (Active)
5	10	Heading For Tomorrow - GAMMA RAY (Noise)
6	4	Spiritual Healing - DEATH (Under One Flag)
7	8	Handle With Care - NUCLEAR ASSAULT (Under One Flag)
8	11	Reign In Blood - SLAYER (Def Jam/London)
9	7	Alice In Hell - ANNIHILATOR (Roadrunner)
10	27	Altars Of Madness - MORBID ANGEL (Earache)
11	6	Gutter Ballet - SAVATAGE (Atlantic)
12	19	South Of Heaven - SLAYER (London)
13	16	Practice What You Preach - TESTAMENT (Megaforce/Atlantic)
14	23	Trouble - TROUBLE (Def American)
15	20	Slip Of The Tongue - WHITESNAKE (EMI)
16	12	Flying In A Blue Dream - JOE SATRIANI (Food For Thought)
17	-	Act III - DEATH ANGEL (Geffen)
18	13	Skid Row - SKID ROW (Atlantic)
19	9	Consuming Impulse - PESTILENCE (Roadracer)
20	14	Years Of Decay - OVER KILL (Megaforce/Atlantic)
21	-	God's Gift - TORANAGA (Chrysalis)
22	-	Blackout In The Red Room - LOVE/HATE (CBS)
23	15	Shattered Existence - XENTRIX (Roadracer)
24	18	Reason - ANACRUSIS (Active)
25	-	Eclipse - YNGWIE J MALMSTEEN (Polydor)
26	1-	Beg To Differ - PRONG (Epic)
27	24	One Strange Night - EXCALIBUR (Active)
28	-	Obnoxious - ACID REIGN (Under One Flag)
29	17	Human Wreckage - D.A.M. (Noise)
30	21	Slowly We Rot - OBITUARY (Roadracer)

The METAL FORCES READERS ALBUM CHART is compiled each month from votes received by readers listing, in order of preference, their current Top 5 favourite albums, giving 5 points for the first choice down to 1 point for the fifth. Send your votes for the next Readers Album Chart to: METAL FORCES, Suite 16, 46-48 Osnaburgh Street, London NW1 3ND, ENGLAND.

HORSE (LONDON) GIVEAWAY



Pic Tony Mottram

Yes, British rockers HORSE (LONDON) have donated some goodies for this month's giveaway. We have 10 special HORSE (LONDON) promo videos and 10 T-shirts up for grabs, and to enter our free draw all you have to do is simply supply us with your name and address when you vote in our Readers Album Chart (see details above). Closing date for entrants is Monday 2nd July 1990, and please ensure you mark your entries HORSE (LONDON). The winners will be the first 20 names drawn after the closing date. Please state choice of prize preferred and size of shirt.

FANZINES

N.O.B. Comic No. 1 out now!! Cartoons, features and articles designed to tickle a multitude of fancies reek availability with only 40p and SAE from Andy, 11 Catherton Close, Worcs, DY14 8EA, ENGLAND. (Contributions welcome).

UK RESIST bi-monthly No. 2 (28 pages-A4) No. 2 hits the streets! The premier UK hardcore/crossover/punk fanzine featuring Decadence Within, Hotalacio, Citizen Fish, Columns, letters, reviews and gig guide. Send 70p or \$2.00 to UK RESIST, P.O. Box 244A Surbiton, KT5 9LU ENGLAND. Limited number of issue 1 (Fugazi, John Peel, DOA, UK Subs...) still available at same price.

VORTEX FROM EAST 'zine first issue out now! Written in English (44 pages-A4). This is a first Malaysian thrash zine. It includes Malaysian punk, hardcore, thrash, black and death metal bands like Punisher, Exorcist, Silent Death, Necrofire, Blackfire, A.R.T., Hijrah, Rator, Brain Dead, F.T.G., Assault, Nemesis... also from Singapore Opposition Party (hardcore punk band)... and thrash bands from overseas like Dead Head (Holland), Inoculate (England), Guillotine (Brazil) and Delirium (Holland). And many demos, addresses etc. You have no choice to by my zine and the price is US \$2.00 (Rest Of The World) and MS2 (Ringgit). Please send me cash only. No rip off. Write to: VORTEX FROM EAST 'zine, c/o Abd. Aziz, No. 18 Lane PJS 2C/11N, Medan Garden, Miles 8, Old Klang Road, 46000 Petaling Jaya, Selangor, WEST MALAYSIA.

SUBTERRANEAN VOICE No. 2 is out (12 pages-A4) featuring interviews with Eviction, Sedition, Dorsal Atlantica, plus articles on Fatal Aggression and Nocturnal Fear. Plenty of record reviews and news too. All of hits for only \$1.00 plus two stamps (US) or one IRC (Rest Of The World). Send to: SUBTERRANEAN VOICE, P.O. Box 6863, Wyomissing, PA 19610, USA. Cheques or money orders made payable to 'Chris Abbey'.

HEAVY METAL SUBTERRANEO it's still the best heavy metal magazine and issue No.15 is out (64 pages-A5) with improved quality of the paper and still at the same price: \$4.00 (four US dollars - magazine and registered mail to any part of the Earth). It's all written in Spanish, with colour cover and backcover. It has all the details of what really happened with D.R.I., in Mexico last September and also details of what happened to other bands that played here, like Sepultura, Whiplash etc. Exclusive interviews with Atrophy, Watchtower, Dark Angel, Candlemass and Anvil. Bands from Brazil: Antiteze, Vodu, Ratos De Paroa and Metralion. Plus news, record and demo reviews, fan mail, all the inside story of the Black Sabbath concerts in Mexico and why they were cancelled. And many bands like Malevolent Creation, Bedlam, Missedemeanor, Recalcitrance, Shabby Trick, Soothsayer, Citron (from Czechoslovakia), Addictive (from Australia), Flames (from Greece), Sodom, Testament and much more. If you send cash to buy the mag, have it well camouflaged. The address is: Apdo Postal 22-513, Mexico, 22 DF/CP, 14410/MEXICO.

PIT No. 5 out now (52 pages-A4) with full colour cover (Soundgarden) featuring King Diamond, Sepultura, Mordred, Whiplash, Intruder, Animosity, Faith No More, Sick Of It All, Forbidden and Warlock Pinchers, plus lots of reviews. Send \$2.00 ppd (US) or \$3.00 ppd (Rest of the World) to Mosh Pit, P.O. Box 9545, Colorado Springs, CO 80932, USA.

VERBAL AGGRESSION II is out now. (62 pages-A5) Featuring interviews with: Pungent Stench, Macabre, Hellkrusher, Blind Justice, Decadence Within, Agathocles, Drudge, DNF. Also features articles, reviews, news, playlists etc. Other bands featured are: Doctors, Sore Throat, Napalm Death, Morbid Angel, Pleasant Valley Children, Doom, Words Of Warning Records. Among many others. To get your copy please send: UK 30p + Self-stamped envelope (A5), Europe - 1 US Dollar and elsewhere 2 US Dollars. Also with free Paradise Lost poster. **VERBAL AGGRESSION** c/o Pete J., 82 Parkway, Sketty Park, Swansea, SA2 8JE, UK.

FANZINE FOCUS

NO.3 IRON FIST (England)



Having now reached issue 30, **IRON FIST** still holds the flag aloft for the home-produced zine that sticks to street level, instead of those that try to achieve better things and often fall lamentably by the wayside by attempting to compete with "the big boys" and not having the resources to do so.

From the kitchen table of Editor Warren Speed, **IRON FIST** has steadily grown from the fanzine that originally "caled up a few record companies" and found they were quite receptive to requests for some records to review, to now featuring a whole range of interviews with well known (and unknown) bands and

covering a whole range of rock releases from thrash to AOR.

"I was just listening to all the music and decided I wanted to get a bit more involved," says Warren. And get involved he most certainly has. Issue 30 weighs in at 36 pages for the incredible price of 50p. Inside you'll find interviews with bands like **LIZZY BORDEN**, **GANG GREEN**, **ENUFF Z'NUFF**, **GIANT**, **THUNDER**, **SMASH ALLEY**, **RED HOT CHILI PEPPERS** and **RED DOGS** and a host of up to date album reviews, EP reviews, a comprehensive demo review section, live reviews and an entertaining video review section.

Much of the fanzine is well written, even boasting **METAL FORCES** own Ceri Reynolds and Chris Emblem amongst its contributors, and is most informative, offering readers a different view than that often found in "the big four". At present it's still a xeroxed fanzine with a colour cover although there are plans to move towards a glossy front cover. The lay out is OK but at times things are a bit difficult to follow.

Being based in Middlesbrough, many of the live reviews are taken from Northern venues, which adds a little more interest in place of the big London gigs frequently reviewed in major magazines. It's interesting to note that utilising a grading method for LP reviews shows that the majority of favourable revire aimed at more mainstream metal, and there are more than a couple of surprises too!

Issue 31 is set to be available from June 22nd and anyone looking for some very good coverage across the whole of the metal scene could do worse than sending 50p to Warren Speed, **IRON FIST**, 5 Angrove Close, Greta Aytton, Middlesbrough, Cleveland, TS9 6LE, ENGLAND.

JERRY EWING

POWER PACKER is reborn! Issue No. 1 (Vol.2) is out (28 pages-A4) and includes interviews with Over Kill, Mystic Force, Machine, Oliver Magnum, Exmortis, Powermad and Sorcerer. Also this issue includes a demo/album review section featuring bands from power to doom to rock to thrash to death metal. A fanzine for everyone! To order your issue send \$1.00 (\$3.00 elsewhere) to: **POWER PACKER**, 11216 Oakwood Dr., Dunkirk, MD, 20754, USA. Please make payments to: 'Cameron Gillespie'.

METAL BIBLE No. 15 is finally out. Printed in A4 format, it has 52 pages. Written only in Portuguese, professionally printed with tons of Underground. Bands such as Scarecrow, Iberia, Rise Above Purgatory, Braindead, Criminal Justice, Necrophiliac, Aggressor, Merciless Death, Wicked Angel, Coldsteel, Mata Ratos, Swampdolls, Young Todd, Deadly Pain, Zed Yago, The Spanks, Hexx, Mantron, Sadistic Intent, Nuclear Death, Addictive, Jersey Dogs, Gammacide and Demier Cri. All this and much more for only US \$4.00 (Postage and packing included). **METAL BIBLE**, c/o Diogo R. Martins, Calçada dos Sete Moínhos, 1000 Lisboa, PORTUGAL.

Are you looking for a good death metal 'zine? **MEGA MAG** No. 2 is the answer!!! It's a professionally printed gore mag written in English (40 pages-A4) of putrefactive horror! Interviews with: Paradise Lost, Autopsy, Obituary, Carcass, Sepultura, Entombed, Carnage, Immolation, Expulsion, Nosferatu, Theorion, Decrepit Uth, Grotesque, Schizo, Sarcophago, Carbonized, Tribulation, Prime Evil, Invocator and even more!! Repulsive sicko reviews of: Nocturnus, Cadaver, Grave, Defecation, Samael, merciless, Atheist, Nirvana 2002, Terrorizer, Pungent Stench etc.. tons of zombie/gore art, evil and dark lay-out, gig reports and even a poster of the brilliant band Obituary!!! All in all, it's a fanzine ready to rip out your eyeballs, so stop spitting bloody chunks for a moment and get hold of **MEGA MAG** for only US\$3 (Europe), US\$4 (overseas) or 15SKr (Sweden)! Write today to: **MEGA MAG** c/o Jon Nodtveidt, PL. 1950, 45200 Stromstad, SWEDEN.

WHITE THRONE. Issue No. 6 is out now. (48 pages-A4). Amazing interviews with Shout, Leviticus, Death Angel, Holy Soldier and The Crucified. Over 70 album/demo reviews and basically everything you ever wanted to know about White Metal. The magazine which tells you what a slimy poser Satan really is. Send \$3.00 (USA/Canada), \$5.00 (everywhere else) to: **WHITE THRONE**, P.O. Box 20577, Dept. M, Castro Valley, CA 94546, USA.

We warned ya!! X-rated pandemonium and no bullshit rock'n'roll is alive and screaming in **RIFF RAFF** issue No. 7 (16 pages-A4). Now available. It contains smoking interviews with Shotgun Messiah and D.A.D. It also features Extreme, Mudhoney, Great White, Shark Island, Diamond Rexx, Salty Dog and tons more. There is even a huge unsigned bands section for features, demo reviews etc. To get a copy send \$1.00 to the following address: **RIFF RAFF**, 14 Ridgeview Avenue, Berlin, NJ 08009, USA.

HAMMERHEAD Issue 5 out now! (24 pages-A4). An epic interview with Oliver Magnum. Also interviews with Toxik, Militia, Carnage and Gammacide. Plus over 90 album and demo reviews combined. Also other helpful info and news. Bands send tapes for review in future issues. Also bands and zines send mega adds and I'll distribute them in my mail (flyers do help). For issue 5 send \$2.00 (US & elsewhere), \$3.00 (Japan) to: **HAMMERHEAD** c/o Matt D'Agostino, 124 Player Ave., Edison, New Jersey 08817, USA.

FALL FROM GRACE issue 4 issues forth! (32 pages-A5) With interviews with Toranaga, Treason, Vox Populi, Hell Krusher, Overvibes, Atomkraft, Warren Richardson (Holosade), demo reviews/info on new bands like Ghost Story, Arbitrator, Intoxicante, Wortox, Bedlam, Kronin, Moshall, Scarecrow, Dofka and Black Virgin, retrospective on Death Metal '89, loads of records and gig reviews. All for only 75p, £1.00 overseas (includes P + P). Cheques/PO's payable to 'T.J. Procter'. Write to: Tim Procter, 109 Green Lane, Hadfield, Via Hyde, Cheshire, SK14 8BR, ENGLAND.

MADHOUSE the ultimate HM mag from Argentina, is out once again. No.5 (36 pages-A4) features Aerosmith and Megadeth on the cover, articles on Cro-Mags, The Cult, Over Kill, Megadeth, Skid Row, Aerosmith, M.Monroe, Vodu etc. Interviews with local bands (Rapiet, Sabotage, JAF etc) plus the finest record reviews and our brand new demo section. Each copy costs only \$3.00 including airmail postage, same price all over the world. And now you can get the other four issues for the trifle of \$10.00!! Write to: **MADHOUSE** c/o Cesar Fuentes Rodriguez, Casilla de Correo No.939, Correo Central, (1000), Capital Federal, ARGENTINA. Mor contributors are wanted (especially from England, USA, West Germany and Japan).

SILVER BULLET issue 2 is out now (28 pages-A4) featuring interviews with Wrathchild, Roxx Gang, Quireboys, The Grip, Tattooed Loveboys, Dumpy's Rusty Nuts, Little Sins, High Bias and The Whorehouse Dragons. Priced £1.00 (inc p + p) in the UK, £1.50 overseas from: Paul Travers, 81 Caldbeck Dr., Farnworth, Bolton, Gtr. Manchester, BL4 0RL, ENGLAND.

APPLE CRUMBLE Issue 2! At last! (40 pages-A4) Features interviews with Rage, Wolfsbane, All, Xentrix, Braindamage, Pemmia and Rudy from Roadrunner. Features include Alternative music (Wedding Present etc.) and Animal Rights. Plus loads of vinyl, live and demo reviews and a cartoon 'Granny Greaser' so go on, buy it! Send 60p (UK + Europe) or \$2 (USA + rest of the world) to: Martin Downes, 12 Craft Way, Steeple Morden, Nr. Royston, Herts., SG8 0PF, ENGLAND.

KEYBOARD LANDSCAPE Issue No. 1 out now! (40 pages-A4) completely written in English, Issue No. 1 features White Heart, Bad Habit, Time Gallery, Eyes, White Sister, Fortune, Aviator, Heaven's Edge, Messano, Tim Karr, Elektradvice, Shabby Trick. Send 3,000 Italian Lire to: Max Murgia, Via Villorosi 1912, J-20143, Milano, ITALY.

INTENSE GRIND No. 3 has just been unleashed on an unsuspecting public, (36 pages-A5) featuring interviews with Rhetoric, Rectify, Upheaval, Life Cycle, Son of Man, From Nursery To Misery, Shred, Paradise Lost and Amazing Screaming Willies. There's also bits and pieces on the following: Sick, Scum Childredn, Drudge, Plastic Jesus, Ritual, Deadhorse, Maelstrom, Metal Duck, State Of Confusion, Obliteration, Undersiege, Killercrust, Raw Power, Incinerator, Holocaust, Carnage, and Crisis. All this for just 40p + SAE, overseas send £1.00. Available from: Aston Stephens, 'Aston Firs', Halton Holegate, Nr. Spilsby, Lincs, PE23 5BD, ENGLAND. Those people silly enough to want to send cheques please make them payable to G.M. Stephens. Thanks!

PLUG IT IN Issue 4 (66 pages-A5) is available now. Interviews with Kreator, Sabbat, Mordred, Phantom Blue and Excalibur. Also featured are Dare, Slammer, Acid Reign, Tattooed Love Boys, Ice Age, Toranaga, Re-Animator, Rage, Coroner, Shah, Jnr Manson Slags, Artisan, Thundering Hearts, Riff Rags, Spoilt Bratz and Zeitgeist. This can be purchased for £1.00 (Cash, cheque/PO payable to 'F.Cockayne') 4DM/5 USS (Currency in notes only) from: 5 Woodland Crescent, Rothwell, Leeds, West Yorkshire, LS26 0PJ, ENGLAND.

Anyone who wishes to publicize their HM magazine/fanzine should send a sample copy along with details of obtaining the publication (please keep it short!) to: **METAL FORCES**, Suite 16, 46-48 Osnauburn Street, London, NW1 3ND, ENGLAND.

IMPORTANT: We cannot publicize magazines without first seeing a sample copy. This avoids printing letters from people with imaginary fanzines who are hoping to cash in on albums, demo tapes and other such freebies. So be warned!

Bands please note, that all of the fanzines featured on this page are looking for demos and vinyl to review. So if you want to give more exposure to your band then send material, photo, biography to any of the addresses listed.

BACK ISSUES

NO.7: DORO PESCHE (Warlock) front cover and interview, TKO, Iron Maiden, Wrathchild, Savage, The Rods, Chariot, Witchfynde, Laaz Rockit, Shy, Cannes, Blitzkrieg, Angel Story 1.3.

NO.8: RAVEN cover and interview, Metallica, Tank, Killer, Black'n'Blue, White Sister, Tobruk, Witch, Black Lace, Chain Reaction.

NO.9: JACK STARR front cover and interview, Exodus, Nasty Savage, Grim Reaper, Sin, Fierce Heart, Lizzy Borden, Rail, Stone Fury, Stormwitch, Aerosmith.

NO.11: PRETTY MAIDS front cover and interview, Crisis, McCoy, Griffin, Exciter, English Dogs, Maltese Falcon, Pet Hate, Sabu.

NO.13: SLAYER front cover and interview, Onslaught, Artillery, Giffuria, Black Lace, Zoetrope, Explorer, Night Ranger, Xeron, Lynn Allen, Lydian, Texas Metal.

NO.17: METALLICA and **ANTHRAX** front cover and interviews, Impaler, Mass, Poison Dolls, King Diamond, Motley Crue, Dokken, Savage, Sweet Pain, Virgin Steele, Snatch.

NO.18: ACCEPT front cover and interview, TKO, Keel, Chariot, Whiplash, Megadeth, Hurricane, Celtic Frost, Sacrilege, Legs Diamond, Chrome Moly, Autograph.

NO.19: T.T. QUICK, MOTÖRHEAD and **NUCLEAR ASSAULT** front cover and interviews, Suicidal Tendencies, London, Agent Steel, Lizzy Borden, Agnostic Front, Liege Lord, Castle Black, Hittman, Lastix, Hellcats, Satan, Detente, Richie Scarlet, Candlemass, Powermad.

NO.20: SLAYER and **VENOM** front cover and interviews, Metallica, Raven, Abattoir, Kreator, Overkill, Possessed, Stryper, Destruction, Rage, Rough Cutt, Warfare, White Sister, The Mentors, White Wolf, Preyer, Tyga Myra.

NO.21: ANTHRAX front cover and interview, Dark Angel, Atomkraft, English Dogs, Deathrow, Black'n'Blue, Steeler, Crumbsuckers, Voivod, Diamond Rexx, Attacker, Helstar.

NO.22: HELLOWEEN, METALLICA and **AGENT STEEL** front cover and interviews, Manowar, Flotsam and Jetsam, Mortal Sin, Armored Saint, Cro-Mags, Poll Results '86, Fifth Angel, At War, Carnivore, Angel Witch.

NO.23: TESTAMENT and **MEGADETH** front cover and interviews, Slayer, Bitch, Exumer, Sodom, Onslaught, Anthrax, Murphy's Law, Gary Moore, Assassin, Metal Church, King Diamond, Damien Thorne, Living Death, Malice, M.O.D. (Billy Milano), Crimson Glory, Eldir, Brighton Rock, Cities.

NO.24: KING DIAMOND and **SLAYER** front cover and interviews, Ace Frehley, Raven, Death, Malice, Overkill, Holy Terror, Bathory, Poison, D.R.I., Suicidal Tendencies, Riot, Jag Panzer, Britny Fox, Hellion, Heresy, Primal Scream, Paul D'Anno's Battlezone.

NO.25: M.O.D., WHITE LION and **EXODUS** front cover and interviews, M.O.D. poster, London, Hades, Atomkraft, Sacrifice, Accused, Chastain, Great White, Sabbat, Meanstreak, Sacrilege, Nuclear Assault and Sacred Child.

NO.26: CANDLEMASS, AEROSMITH and **DEATH ANGEL** front cover and interviews, Sacred Reich, Bloodgood, Whiplash, Kreator, Megadeth, Heathen, Gypsy Queen, Motthead, Indestructy, Tesla, Mistrust, Infernal Majesty, Rebel, Reckless, Envy and Phantasm.

NO.27: MORTAL SIN and **MEGADETH** front cover and interviews, FREE Sabbath/Vendetta flexi-disc, Artch, Blind Illusion, Blood Feast, Warzone, Destruction, Venom, Testament, Celtic Frost, Agony, Deathwish, Circle Jerks, Agnostic Front, Manniya Blade, Goo Goo Dolls, Executioner, Poll Results '87.

NO.28: ANTHRAX front cover and interview, EXODUS poster, FREE Artch flexi-disc, Scorpions, Testament, Voivod, Dokken, Frehley's Comet, Flotsam and Jetsam, Warfare, Piranha, Atomkraft, Pantera, Virus, Crumbsuckers, Hobb's Angel Of Death, Shout, Nasty Savage, Sepultura, Laaz Rockit, Exumer, Gang Green, I.N.T.

NO.29: KING DIAMOND front cover and interview, M.O.D. poster, Slayer, Megadeth, Queensryche, Ted Nugent, Overkill, Britny Fox, M.O.D., Nuclear Assault, Toxic, Knowwhite, Prong, Tuff, Wraith, Holosade, Spellbound, U.F.O., Sleezepatrol, First Offence.

NO.30: METALLICA front cover and interview, TESTAMENT poster, Helloween, Judas Priest, Anacrusis, D.R.I., Acid Reign, Rage, Ludichrist, Bonfire, D'Molls, Grim Reaper, Sodom, Vinnie Moore, Token Entry, Slave Raider, Adversity, Angel Dust, Youth Of Today.

NO.31: DEATH ANGEL front cover and interview, VIOLENCE poster, Anthrax, Iron Maiden, Sabbat, Little Angels, Vixen, Hexenhaus, Meanstreak, Donington Report, Betsy, Hydra Vein, Dogs D'Amour, Sacrilege BC, Barren Cross, Extrema, Alex Perialis, Egypt.

NO.32: SUICIDAL TENDENCIES front cover and interview, FEMME FATALE poster and interview, Voivod, Death, Forbidden, Artch, Precious Metal, Dark Angel, Agnostic Front, Onslaught, Armored Saint, Exciter, Hittman, Lee Way, Deathwish, Liege Lord, Kix, Slayer, Samson, Britton, Toronaga.

NO.33: QUEENSRYCHE front cover and interview, CANDLEMASS poster and interview, Metallica, Atrophy, Holy Terror, Tankard, Wrathchild(UK), War Zone, Ozzy Osbourne, St. Jalmz, Crimson Glory, Scanner, Uncle Slam, Hades, Raven, Cryptic Slaughter, Nuclear Assault.

NO.34: EXODUS front cover and interview, ATROPHY poster, Heathen, Killer Dwarfs, Anthrax, Celtic Frost, Helstar, Sacred Reich, Mantas, Wrathchild (US), Realm, Coroner, Excalibur, Torture, Beowulf, Wargasm, U.S.I., Witness, Quireboys, Uncle Sam.

NO.35: YNGWIE J.MALSTEEN front cover and interview, KREATOR poster, Metal Church, Napalm Death, Bathory, Dream Theater, Joshua, Vendetta, Winger, Tommi Gunn, Love/Hate, Chrome Moly, Murphy's Law, Omen, Iceage, No For An Answer, Pestilence, Krui, I.N.C., Marshall Law, Vicious Rumors, April 16th.

NO.36: TESLA front cover and interview, KING DIAMOND poster, Kreator, Defiance, Fate, Deathrow, Anvil, Motörhead, Razor, Gang Green, Manowar, Crumbsuckers, Powermad, Apocrypha, Wrecking Crew, Tattoo, School Of Violence, Wraith, 1988 Poll Results, Alan Atkins, Michael Wilson.

NO.37: SEPULTURA front cover and interview, ICE AGE poster, Gary Moore, W.A.S.P., Annihilator, Prong, Quick Change, Slammer, Running Wild, Sacrilege, David T. Chastain, Hexenhaus, Law And Order, Vow Wow, Warrant, T.N.T., Zed Yago, Maximum, Stage Dolls, Autopsy, Mammoth, M.O.D., Kidd Comet, No Excuse.

NO.38: MORTAL SIN front cover, interview and free flexi-disc, Scorpions, Alexa, Doro Pesch, Skid Row, Destruction, Cronos, Meliah Rage, Warfare, Circus Of Power, Cacophony, Niagara, Queensryche, Carnivore, Axe-grinder, Xenrix, Slave Raider, Mourblade.

NO.39: SABBAT and **HELLOWEEN** front cover and interviews, FREE SABBAT flex-disc, FREE QUEENSRYCHE poster, Re-Animator, Europe, Midas Touch, Onslaught, Leatherwolf, Acid Reign, Bolt Thrower, Uriah Heep, Black Sabbath, Bulldozer, D.A.M., Instigators, Death, Dark Angel, Saxon, Lsz Rockit, Leather, Brighton Rock, Crywolf, Mother Love Bone.

NO.40: ANTHRAX and **WHITE LION** front cover and interviews, METALLICA poster, Badlands, Cro-Mags, Junkyard, Brunette, Kingdom Come, Mordred, Savage Steel, Obituary, Pretty Boy Floyd, Dr.Know, Mass, The Grip, Masque, Metal Duck, Saraya, Miss Daisy, Destiny, Queensryche, Extreme, Ozzy Osbourne, Mona Liza Overdrive.

NO.41: METALLICA and **TESTAMENT** front cover and interviews plus TESTAMENT poster, Bang Tango, Mr. Big, Pariah, Blue Murder, Tangier, Phantom Blue, Zed Yago, Princess Pang, Zionoiz, UFO, Forbidden, Lion, Last Crack, Dare, Brighton Rock, Excel, Sacred Reich, Uriah Heep, Midnight Blue, Virus.

NO.42: NUCLEAR ASSAULT and **KING DIAMOND** front cover and interviews plus SARAYA poster, Evil Dead, Vain, Wolfsbane, Rage, Steve Jones, Accuser, Lizzy Borden, Sea Hags, Mekong Delta, Metallica, Shah, John Stoman, Sword, Sneeze Beez, Ice Age, Harter Attack, Vengeance, Hair Apparent, Mucky Pup, Decadence Within, Mario Parga.

NO.43: ADRIAN SMITH and **CANDLEMASS** front cover and interviews plus SLAYER poster (Kerry King), Aerosmith, FM, Lillian Axe, Xenrix, Shark Island, Coroner, Law And Order, Faster Pussycat, Faith Or Fear, D.B.C., Nellie Dean, SNFU, Gang Green, Bon Jovi, The Macc Lads, Skid Row, Monterrey.

NO.44: D.R.I. and **BONFIRE** front cover and interviews plus FAITH NO MORE poster, Atheist, Sacred Reich, D.A.D., The Macc Lads, Voi Vod, Dan Reed Network, Wraith, The Bombers, Icon, Toxic, L.A.Guns, Talion, Balaam And The Angel, Fates Warning, Bullet Boys, Shy, Watchtower, Treponem Pal, Dirty Tryx.

BACK ISSUES For back issues send £2.00 for each copy ordered to: METAL FORCES Back Issues, 46-48 Osnauburgh Street, Suite 16, London NW1 3ND, ENGLAND.

Overseas readers should send £2.50 (Europe) or £3.00/\$5.00 (USA and Rest Of The World). All International Money Orders, P.O.'s and sterling cheques should be made payable to "FORCE 10 PUBLICATIONS LIMITED". All prices include postage and packing. ■

SUB

YES IT IS A BLOODY LONG WAY TO THE SHOP!
AND DON'T YA JUST KNOW THAT WHEN YOU GET THERE SOME
SMART ARSE HAS BEATEN YOU TO THE LAST COPY!

SAVE YOURSELF THE HASSLE AND LET YOUR POSTIE DO THE LEG
WORK BY **SUBSCRIBING NOW!** YEAH, I HATE FORMS AS WELL. BUT
THIS ONE'S A PIECE OF PISS TO FILL IN!

OUR SPECIAL OFFER HAS NOW COME TO AN END. BUT WE ARE STILL
PREPARED TO GIVE FREE BADGES TO ALL "6 MONTHLY" AND
ANNUAL SUBSCRIBERS WHO APPLY BEFORE DECEMBER 31ST.

RATES FOR A 6 MONTH SUBSCRIPTION:
U.K.: £12.00, EUROPE: £13.50
REST OF THE WORLD: £17.00/\$27.00

RATES FOR A 12 MONTH SUBSCRIPTION:
U.K.: £24.00, EUROPE: £27.00
REST OF THE WORLD: £33.00/\$54.00

CHEQUES/MONEY ORDERS PAYABLE TO FORCE TEN LTD.

SEND TO FORCE TEN LTD
46-48 OSNABURGH STREET
LONDON NW1 3DD

IF YOU DON'T WANT TO
CUT UP THE MAG,
A PHOTO-COPY WILL DO.



F**K
ART
LET'S
SLAM

I WOULD LIKE MY LIFE MADE EASY
WITH A

- ☐ 6 MONTH SUBSCRIPTION
☐ 12 MONTH SUBSCRIPTION

TO BEGIN WITH ISSUE NO:

I ENCLOSE CHEQUE/MONEY ORDER FOR THE
SUM OF

DATE

NAME

ADDRESS.....

.....

.....

.....

POSTCODE.....

DATE

BADGE TYPE (TICK BOX) BUTTERFLY PIN ☐

BROOCH ☐

So ya reckon life's grand when you're an aspiring rock'n'roll band enjoying the benefits of major label backing, CBS/Epic in the case of Toronto's KILLER DWARFS, who duly sink piles of cash into your brand new album and subsequently pack you off on a gruelling trek across the States to promote it? Then the reality will come as a very sobering shock to the systems, 'cause it's often less than spiffing if the Canuck quartet's example is anything to go by.

Ensnared in a tiny hotel room, along with what sounds like a dozen or so other band and crew members, vocalist Russ Dwarf explains that they've just checked into a pretty dire little haunt somewhere, he thinks, on the outskirts of Boston. He wearily informs me it's their first night in such a place for days, tour bus being home for much of the time, and so as you'd expect, the little people are looking to relax. But their stay at the Boston equivalent of Bates Motel sounds like it'll be short lived. Amid background commotion, Russ half laughs into the phone: "The road manager just walked into the room and said 'Pack yer bags, we're leaving'. Ha! So I guess we've just been ousted or somethin'."

The frontman sounds fit to drop, but nevertheless remains jovial, highly animated even, and you get the instant impression that talking to the stunted singer is always an easy task. Which is a bit like listening to the stuff on "Dirty Weapons", their third album, really. Sure, so it's only basic rock'n'roll, but KILLER DWARFS play more than limp wristed pop metal pap, and their live show sees them develop into an even more ball-bustin' combo, a subject we'll get to presently.

What of the album though. Recorded in Hollywood, with producer Andy Johns, the foursome took no less than five months to get their songs onto tape. They'd been taking their time hadn't they? Russ stifles a diminutive chuckle. "We wanted to try and do this one faster, but of course, nothing turns out the way you want it in rock'n'roll, so we ended up taking five months. Hollywood is a great place to record though because of the facilities there. We didn't let the scene affect us too much, we're all small town boys anyway, but it's actually a good place to write because we like to observe human behaviour and Hollywood is definitely the place to do it."

Albeit strange human behaviour I sarcastically suggest to the pint sized warbler? "Yeah," confirms Russ. "It's the melting pot, especially for hard rock and stuff. It's a cool place and we've played down there for the last three or four years so it's not like the area was brand new to us. Darryl, (surname Dwarf, naturally) our drummer, he actually ended up moving down there."

Throughout "Dirty Weapons", singer Russ, along with sticksman Darryl, plus the other two dwarfish types, Mike (guitars) and 'Bad' Ronald (bass), continue to capitalize on what they do best, which is basically to play hard hitting, good time rock'n'roll tunes. So is their philosophy the same one as that applied to their first two albums, '87's "Stand Tall" and '88's "The Big Deal", or are the DWARF's a far more serious muso's proposition nowadays? "No, it's basically the same," claims Russ adamantly. "Obviously we're in it to have a

HALFWAY THERE



ROB CLYMO COMMUNICATES WITH VOCALIST RUSS AS CANADIAN ROCKERS KILLER DWARFS UNLEASH THEIR DIRTY WEAPONS

good time, although we're very serious about what we do too, but if it's not fun then what's the point. Who the hell wants a nightmare! Sometimes I think people start to analyse rock'n'roll too much and they'll ask us things like 'Are your real last names Dwarf?' Ha! Ha! y'know, it's just comedy, showbusiness... we're not trying to save the world or anything."

Has the name, and overall Lilliputian outlook of the band worn thin over the years. Is it ever tiring? "Yeah it is," admits Russ before adding. "But you've got to expect it, this is the gig you've picked and all that stuff comes with the territory. People should definitely lighten up a lot though, because to this day we still get some who are scared of the name, it's as if

they think there's gonna be some sort of fuckin' nightmare, and they don't want us at a venue 'cause they think there's going to be a riot or something. It's just our warped interpretation of rock'n'roll, that's all."

While I doubt the band's music has the capability to incite a riot, at least not in the negative sense of the word, "Dirty Weapons" is, as they claim, a *fun* record. So, does Russ see it as the definitive DWARF's collection thus far? "Yeah, well I definitely think you can tell a DWARF tune," the singer proudly replies. "After playing together for so long you do develop a style and I think we now have an original sound. It's definitely the DWARFS. For better or for worse."

"We're really happy with this new

stuff," the singer continues. "And it's also really suited to live surroundings. A lot of it we wrote when we were out with IRON MAIDEN, (they hit the UK for the first time in '88), during soundcheck and stuff, so it's made for the live show, we've always tried to put that element into it. We're playing like seven songs off the new album. We just did dates with the McAULEY SCHENKER GROUP and now we're out on our own."

It's not hard to tell which bits of the job Russ enjoys most, and he talks enthusiastically of their rigorous touring schedule. Recording isn't such a joyous subject he reveals. "We got together in January of this year," he says. "And started rehearsals. That always lasts about a day, before we're bored out of our minds, and then the recording can be a bit of a chore, it's a strange process, but a few Grand Marniers and you're in business. Ha! Ha!"

So do the band still make a big point of looning around when they get the chance to take the stage, in abid to let off steam? "Yep, we're the same old bunch of imbeciles," howls the pocket sized singer. "Shoulda seen the show last night... Holy Smokes! Things like the tricycle I ride around on, stuff like that was originally just ad-libbed, or fluked, but it turned into a real funny thing. We haven't brought it out yet this year because I don't want people to depend on that kind of thing, I don't want that to be the thing that tops the show."

Like some sort of off beat cabaret show? "Yeah, Ha! Ha!" laughs Russ. "But we're like Vegas anyway, Ha! Ha! I am the Sammy Davis Jr. of rock, or at least that's what the boys tell me. Ha! Ha!"

Well I bet Russ wished he had the man's money? "That's right, I wish I had his wallet!"

Regarding the new show it also transpires that the singer is employed to add some extra guitar to their latest power ballad "It Doesn't Matter", which finally lets the frontman accomplish something he's long been hoping to do. "This is the first year I've ever done it, basically because the ballad needs it," explains Russ cheerfully. "I've bugged these guys so much over the years and so finally I've been given the chance to play, Ha! Ha! It's really just a fun type thing and Jeez, do I look great up there with it, Ha! Ha! It's my favourite part of the show, and I really look forward to that bit so I can be Slim Pickens for a while."

Should prove an interesting addition to the manic KILLER DWARFS live appeal I would imagine, and hopefully it'll benefit a rather good song too. Finally, and before Russ was evicted from his hotel room, I'd like to know what the title of this latest opus means? "Well, like with all our albums there's a couple of meanings in there," quips Mr Dwarf evasively. "With "Dirty Weapons" we're saying that the dirtiest weapon of all is the mind, right, because that's where the idea starts."

So there's no underlying sexual connotation in there then? "Oh my God, hey Rob," remonstrates the singer, before whispering, "You notice that later, like on our other albums 'Stand Tall', 'Big Deal', y'know. Basically it's all about information and communications. It's like you're over there in England and I'm here in Bumfuck, Egypt, or something and we can talk, then people are gonna read about it, that's amazing, really, that's what it's all about, look on the cover!"

Information and communications? Hmph, don't believe a word of it... ■

es, in case you weren't sure, DEFIANCE are another band from San Francisco. And yes, drag your stylus through the grooves of their recent second album, "Void Terra Firma", and it's entirely likely you'll find oodles of those crunchy, mar-

ching riffs, along with distinct Chuck Billy-like vocal raspings in the time honoured Bay Area tradition. Thing is though, that for all the unsurprising characteristics on show during "Void...", and gnawing into the heart of their style, you'll find DEFIANCE are a lot more than just METALLICA's age old formula bent into its uptenth configuration.

I'm not about to hail the band as Gods of originality, or foolishly announce that DEFIANCE have acquired a sound that's all their own, the quintet clearly have some way to go before they mature into a truly individual outfit. But as second albums go I guess we can say that the Bay Area crunchers are doing just fine thank you very much.

If you've read about 'em before then you'll know the DEFIANCE story is a rather unorthodox tale compared to many of their San Franciscan peers. I mean, there aren't many bands who gain themselves a deal on the basis of one demo. In this case said tape ("Hypothermia") got the instant attention of Roadracer Records, and the band virtually avoided the underground circuit entirely. Some months later, following the release of their debut, "Product Of Society" early in '89, the quintet announced they'd be touring the world and elsewhere in these very pages. Except they didn't, and DEFIANCE became very quite indeed.

Some sixteen months since METAL FORCES first spoke to the bands bassist Mike Kaufmann, DEFIANCE still haven't managed to make headway on a serious, worldwide basis. So have the band been too impetuous, throwing in their lot, as some had claimed, with a label long before they were really ready? Kaufmann has heard this line of questioning before. "We never signed with a booking agency back then," he tells me late one evening. "Then we started having problems with our vocalist at the time, Ken Elkington, which made us feel like we weren't ready to go on the road with him. So we figured we'd make a change in singers, get in and do another album, then start all over again."

With Elkington being shown the door DEFIANCE duly recruited one Steev 'Dez' Esquivel, a volatile growler with Bay Area fledglings LAUGHING DEAD, who after various auditions seemed to fill the vacant spot best of all. So why the departure of their former singer and what has Esquivel done to revive the defiant ones spirits? "Ken basically had too many personal problems and there was quite an age difference between him and the rest of the band. He also wanted to progress in a different way to everybody else and it was clashing with our musical style," explains the bassist with a hint of regret about the whole escapade. "Steev told us he wasn't happy with LAUGHING DEAD and it worked out so well with us that he had to join. He's willing to dedicate his whole life to DEFIANCE whereas Ken wasn't, which was really discouraging to have someone who wasn't going to give the band his all. Plus Steev has a lot more to do with the song-writing too."

So does Mike still think their decision to go with the first deal they were offered was

HIGHER GROUND



a wise one? "The way I look at it is that we needed to get our material out," he says conservatively. "I thought it would be good for us to get out on the market. The thing was that we thought we were really happy with Ken at first, we felt we had a solid band together and were ready to go in and record. I still feel that way about it, but like I say, those problems just snuck up on us."

In actual fact, and from what I gather, the deal was originally a toss up between Roadracer and Combat, a common occurrence apparently which Mike passes off as just one of those things. "I guess they made

from a fine production job by John Cuniberti (XENTRIX, SATRIANI, FORBIDDEN). The whole process must have been very different from the "Product..." album when the team flew up to Canada in a bid to give themselves a different edge, and also got their production handled by none other than ANNIHILATOR guitarist Jeff Waters. Much to my surprise though Kaufmann doesn't sound exactly rapturous about that album now. "We had problems with our first album," he says in stern tones. "It was a Roadrunner decision to use Jeff, I was really impressed by what he'd done

ROB CLYMO INVESTIGATES THE NEW PRODUCT FROM BAY AREA METALLERS DEFIANCE WITH BASSIST MIKE KAUFMANN

a deal between themselves," he laughs. "They shuffle bands around like that quite a lot, where one will take a certain band and the other label will take another."

But didn't that feel like they were being manipulated? "Uh, well," hesitates the bassist. "Sometimes I feel like I'm blindfolded and I don't know what's going on, but that's the business. Roadrunner have been very good though, in terms of publicity, interviews and advertisements."

There's little doubt that "Void Terra Firma" is a major improvement over their first album, and it's certainly benefited

already, and we had a long time in the studio and everything, but it just didn't work out the way we thought it would. There was a bit of controversy over things like guitar tones, and he didn't really know the sort of sound we wanted.

"So this time we only had to travel about 70 miles to the studio," chuckles the relieved bassist. "We used Prairie Sun studios in Cotati, California and John was great to work with. He gave us the exact sound that we wanted. It's like on the cover of IRON MAIDEN's "Killers", he told us to just play it the way we wanted to, crunch it

out and make it a real DEFIANCE version. It came out really good, and I want to stress that we weren't trying to simply copy MAIDEN. I'm nowhere near the bass player Steve Harris is, Ha! Ha!"

With the first album the band - completed by Doug Harrington/Jim Adams (guitars) and Matt Van Der Ende (drums) - were constantly compared with the likes of EXODUS and TESTAMENT, but does Mike think "Void..." will help change those opinions because there is a marked progression isn't there? "Yeah, it's very different," says the bassist quick to agree. "It's already shocked a few people, some have said it even sounds like a new band but it's got the same kind of song structures if you really listen, it's just got a whole different sound. You'll always be able to find similarities with other bands, that's the same for nearly every other thrash band too. If we're to be compared to anybody then those bands are the best two. The thing is that it's important for us to cover everything in a song, have complexity, melody but with a kind of hardcore edge too. There's also a lot of meaning in our songs."

I'm glad Mike has brought that subject up because I've already pointed out in my review last issue that some of those topics are a touch on the clichéd side, aren't they? "Well, it's your kind of basic end of the world music," declares Kaufmann sounding unconcerned. "People know the world is gonna end, and the album relates to how they act when they know they have nowhere to run. Steev wrote all the lyrics so we couldn't really tell him how to write and it's pretty much been our style to write like that since the beginning anyway."

Similarly, I wouldn't have thought the albums sleeve design will do them any favours either depicting a barren landscape tastefully garnished with some iffy looking skeletons. Well Mike? "Well, that was our concept," relates the bassist. "We had a picture of a lake near here with all these weird rock formations and we got the idea that the Earth might look the same after a devastating war or something. So that's what we told the artist to do and for the most part it's what we wanted. I don't like some of those skeletons either, but I love the colours and everything."

Oh well, they do say art is in the eye of the beholder I suppose. Anyway, what were the band going to be up to in the immediate future? "We're doing our album release party down at the Omni (An Oakland club) with SACRILEGE B.C. and LAUGHING DEAD. After that we should be going on tour, which'll probably be around the States, it'll be great to get out of California at last!"

And I presume the much muted Bloodbath 2, with TESTAMENT are still yet to happen? "Ha! Ha! Yeah, it hasn't happened yet," laughs Mike, recalling their infamous first show with Chuck Billy and co. some years ago. "As a matter of fact we still talk about it, I party with Eric and Chuck a lot, and it's like we're all going 'Oh yeah, we gotta have that Bloodbath 2 one of these days'. But TESTAMENT are taking off in such a big way that we wouldn't be able to play in a place like we used to. Maybe we could if they went under a different name or something Ha! Ha!"

Don't hold your breath waiting for that to happen, but try and grab an earful of "Void Terra Firma". DEFIANCE may well be yet another Bay Area band, but as far as I'm concerned the album more than stands up on its own merits. More importantly it indicates a solid future for this electric five piece. ■



DEMBANGERS

19-YEAR-OLD female drummer/singer seeks penpals and tape/picture traders from all over the world! Into Vain, Dangerous Toys, Enuff Z'Nuff, Michael Monroe/Hanoi Rocks, Pretty Boy Floyd, Warrant, Winger, Megadeth, D.A.D., Shark Island and tons more. Write soon, will answer all! And send a picture of yourself if possible. Gina Fair, 341 Co. Hart Ave Apt 2, Pittsburgh, PA 15213, USA. P.S. I love meeting bands too!

LONG HAIRED MALES wanted to write to a blue-eyed blonde who's bored out of her skull I'm 18 and into anything from Aerosmith to Venom and I've got long hair. All letters with photos answered. Lizzy, 39 Rectory Lane, Poringland, Norwich, Norfolk NR14 7SL, ENGLAND. P.S. A sense of humour essential.

HI! My name is Jason, and I'm an 18-year-old English metal freak into anything, I like Metallica, Megadeth, Anthrax and all thrash, occultism, drinking, clubs and unmentionable things, any metal maidens out there wanna write to me, then write to: Jace, 70 Main Street, Weston On Trent, Derby, DE7 2BL, ENGLAND. P.S. Any lads into the occult and Crowley write as well.

DOES anyone live in or around Hemsworth, Yorkshire and know ANDREA DRINKALL (16)? If so could you help me get in touch with her? Please? Write to: Mark Pierce, 34 Ikleston Avenue, Goole, North Humberside, DN14 6PP, Thank you.

YORKSHIRE FEMALE seeks people (17 plus) to write/meet/hold excruciatingly long phone calls with, around the Yorkshire bit of the world. Long-haired males extremely welcome - as is everyone! Into Aerosmith, AC/DC, Onslaught, Acid Reign, Metallica, The Beyond, Engine, Hendrix, Lawnmower Deth, Ry Cooder - in fact most classic HM/Blues/Thrash, except hyped-up bands such as GN'R etc. Tall males are also welcome due to the fact that I'm 5'9". Must have sense of humour - no hypocrites or preachers please! Photos would be nice, but human beings preferred! Lucy Watkins, 183 Thorne Road, Thorne, Wakefield, W.Yorks, WF2 8QR. Thank you and good night.

GEORGIA SATELLITES FANS please get in touch if you have any tapes of them on their March '90 tour. I'm really after Glasgow, Liverpool and first night at Town & Country tapes, plus any photos you might have taken of them on or off stage or if you just want a Satellites fan as a penpal. Write to me, Garry at: 91 North Road East, Wingate, Co.Durham, TS28 5AY, ENGLAND.

MALE GUITARIST (16) seeking to join/form AOR band. Influences include Europe, Dare, FM etc. Image and outstanding ability are NOT important! Dedication and ambition ARE! Must live locally because I've got no transport! If interested contact: MP, 34 Ikleston Avenue, Goole, North Humberside, DN14 6PP.

NECROBUTCHIN - Well actually I'm not into that, but I'm into trading (LP's, Demos etc). Faves: Slayer, VoIVod, Metallica, SNFU, Misfits, Destruction, S.O.D., Kreator and stuff like this. So why don't you send you list? All letters answered. No grindcore please. Nik Voulgaris, Monferatou 68, 11474 Athens, GREECE. Rip-offs keep away.

NEW YORK CITY HARDCORE! I need to correspond with anyone who regularly goes to New York hardcore shows. I'm into Agnostic Front, Gorilla Biscuits, Y.O.T., Judge, Token Entry, Sick Of It All, Warzone, Nausea, Bold, Outburst etc. Please contact: L. Harrison, 34 Beaconsfield Ave., Lowell, Gateshead, Tyne & Wear, NE9 5XT, ENGLAND.

CORRESPONDENCE & CONTACTS needed from ALL OVER THE WORLD - Distributors, tape traders, fanzines, bands from the underground. Please write I run a mail order and distribution company and will be working on a record label very soon. I have quite a large list for trading, into all metal/thrash/H.C. I want to hear from anybody, anywhere, about anything. All letters answered. Write to: Steve, Hoathwood, Horseshoe Lane, Beckley, East Sussex, TN31 6SD, ENGLAND. NOW. (No rip-offs please!)

TAPE TRADER Looking for traders anywhere, I am into bands and have material on bands like Slayer, King Diamond, Mercyful Fate, Misfits, Metallica and Led Zeppelin. I do not have much but I have good quality audios and videos and I am reliable, quick and honest. I would like to hear from all traders whether they have huge or small lists, whether they are into thrash or pop music, it doesn't matter I am looking to expand my collection to a lot of different artists and hopefully you will be too. Dave Amato, 7703 W. Farragut, Chicago, IL 60656, USA.

MAD MALE (19) into Jovi, AC/DC, Whitesnake, W.A.S.P. & more, needs slim attractive females to write to and meet for nights out, drinking and going to gigs. (17+) Models and singers more than welcome! Although a sense of humour and adventure is essential. Rob Sancho, 54 Broughton Road, Thornton Heath, Croydon, Surrey, CR4 6AL, ENGLAND.

CAN ANYONE HELP ME! I'm a 18-year-old female death/thrash/grindcore lunatic from Japan. I want to buy/trade rare/limited discs, concert programs etc of bands such as Carcass, N.Death, E.N.T., Sodom, Kreator, M.Angel, Sepultura, Autopsy, Necrodeath, Death, Atheist, N.Savage, Rage, Chaos UK, M.O.D. and many more. Also I will give you S.O.B./2000 Ltd Live EP with sticker and Napalm Death/S.O.B. split flexi-disc (rare) and other Japanese HC rare discs/flexi/t-shirts/videos in exchange. Please write to: Rumi Wamoto, 4-31-11, Eriku, Suginami-ku, Tokyo 168, JAPAN.

GLAM/N'TRASH tape traders required to write to the Cosmic Ted! Into Hanoi/Girl/Lords/Jetboys/Quireboys/Dogs/Monroe... in fact anything cool! Write to: John Frater, 1 The Lane, Glanton, Alnwick, Northumberland, NE66 4AU, ENGLAND.

HI TAPE TRADERS! I'm a German metal and rock fan and I'm looking for new live tape fans all over the world. Some of my favourite bands are: Magnum, Brighton Rock, Badlands, Crimson Glory, Dream Theater, Lizzy Borden, Fates Warning, Vicious Rumors and 100 others!! ...but also: Kansas, Trevor Rabin, Yes, Asia, UK, ELP, Fish, Hooters, Genesis, King Crimson, Georgia Satellites, Quireboys... Serious traders wanted! Your list gets mine... C.J., PLK 069983 D, 7060 Schorndorf, WEST GERMANY.

HI! I'm a 16-year-old Japanese girl and I'd like penpals male and female of the age 16-17. My hobbies are HR/HM, writing letters and tennis. Yuko Fukuba, 4-6-20, Kitakarasuyama, Setagaya-ku, Tokyo, 157, JAPAN.

TWO MALE MOSHERS seek two mad females for nights of passion, lust, sex and beer from anywhere in the UK but preferably in the West Mids. We are into Metallica, Slayer, Acid Reign, Megadeth and other HR'n'HM groups so why not write to us and talk to the 'Lurve Machines' of the West Midlands. Write to: Animal'n'Jay Jay, 11 Ajax Close, Great Wyreley, Walsall, Staffs, WS6 6JU, ENGLAND. Photo if poss.

HI! I'm a Japanese girl of 19-years-old. I'm looking for penpals of any age. I like Guns n' Roses, Motley Crue and Kiss. Please write! Yoshimi Inoue, 232 Ishizue-cho, Tanakami, Otsu-shi, Shiga, 520-22, JAPAN.

I would like to correspond with Thrashers firstly in countries like England, Germany, Finland, USA, Canada, France, Japan etc., for future material exchange (LP's, T.Shirts, Buttons, Posters, Tapes etc.) I can post you any LP's of Brazilian bands (Sepultura, R.D.P., Psychic Possessor, Sarcófago, Mutilator...) Your list gets mine. Exchange letters with people from all over the world. A/C Christian Geltonogoff, Rua Gaspar De Brito, No.366, Vila Joaniza-Sao Paulo - S.P. CEP: 04043, BRAZIL.

I'M a male of almost 16 and I'm into Septic Death, Acid Reign, Lawnmower Deth, Atheist, Cemetery, Bolt Thrower, Kreator, Napalm Death, and many more. Anyone got a copy of Nuclear Assault's concert in Sweden, if so please write to me. Sami Lukkarinen, Avx. 33bn S-17544, Jarfallo, SWEDEN.

SWEDISH FEMALE GLAMSTER 17, seeks other glam/sleaze-freaks from all over the world for writing/exchanging of tapes. My fave bands are: Poison, Pretty Boy Floyd, Tigertailz, Faster Pussycat, Motley Crue, LA Guns, Swedish Erotica, Britny Fox, Skid Row and many more. Grab a pen and write to: Ulle Bengtsson, Torsgatan 17, 37441 Karlshamn, SWEDEN. All letters answered!

ABOUT TIME YOU READ THIS! Hi my name's Kerim and I'm a 19-year-old rocker from New Zealand. I'm looking for good looking long-haired New Jerseyins to penbang to. I'm into Skid Row, GN'R, Motley Crue, White Lion, Aerosmith etc. So write to: Kerim, 27 Laramie Place, Hornly, Christchurch, NEW ZEALAND.

HELLO EVERYBODY! My name is Yusrizal. I am a fan of heavy metal and thrash in Malaysia. I would like to introduce myself to all heavy metal and thrash fans from around the world! My favourite bands are: Whitesnake, Metallica, Guns N'Roses, Venom, Sodom and many others! Please send your letter to this address: Yusrizal Mat Pakeh, Lot 3, JLN SS 8/6 Sungai Way, F.T.Z.P.O.Box 6547, 47307, Petaling Jaya, Selangor, MALAYSIA.

HEMMORAGE, Metallica, Death, Heathen, Sabbath, Morgoth, First Blood, Slayer, Sepultura, Obituary, Terrorizer, Abominatoin, Acid Reign and Wardance to name but a few are the bands I want to trade tapes of. People from anywhere can write as long as they've got lists of 300+ (sorry!) Write to Paul 'Hemorrhage Drummer' Newman, 9 Orchard Estate, Cherry Hinton, Cambridge, CB1 3JW, ENGLAND. P.S. Hemorrhage, a death metal band I play drums for are looking for a death style singer. We are very serious so write if you can growl like evil chuck now!

LIVE TAPES wanted by Dark Angel, Napalm Death, D.A.M., Paradise Lost, Running Wild, Death, Celtic Frost, Cannellasm, Xyster, Macabre, Holocaust, E.N.T., Atheist, Acid Reign, Sabbath, Rage, Savatage, Pink Floyd, Queensryche, Anvil, Ozzy, Brutal Obscenity, VoIVod, Kreator, Annihilator, Faith No More and Manowar also wanted T.shirts and demos. Send list and prices (I'm not trading yet) to: Adam, 11 Windsor Road, Lowestoft, Suffolk, NR33 0PB, ENGLAND.

16-YEAR-OLD thrasher seeks correspondence from female or male metal fans into any of the following bands: - Slayer, Kreator, Metallica, Exodus, Acid Reign, Megadeth, Nuclear Assault, Re-animator, Misfits, Testament, Led Zep, Anthrax, Sabbath, Annihilator, Over Kill or any other quality thrash. Also likes Iron Maiden, W.A.S.P., AC/DC, Queensryche, Skid Row on the lighter side. Please send photo if poss, esp. females. Write to: Paul, 27 Poplar Road, Hightown, Wrexham, Clwyd, NORTH WALES, LL13 7DG.

HEY YOU! I want your tapes. I'm into thrash/death with 150+ list of lives, demos and rehearsals and 150+ list of albums. I love Nuclear Assault, Carcass, Tankard, Over Kill, Atheist, Sepultura, Mortal Sin, Liqueur Allsorts (the band), Acid Reign, Sabbath and Coroner. I especially want lives by Morbid Angel, All, Faith No More, Kreator, Annihilator and Descendents. Please write to: Andy P., Holly Croft, Wyche Lane, Bunbury, Tarporley, Cheshire, CW6 9PD, ENGLAND.

STRONG PERSONALITY. I am looking for demos, lives, videos (VHS/NTSC), T-shirts, flyers etc... about Anacrusis, VoIVod, Sacred Reich, Metallica, Over Kill, Death Angel, Casbah and other originality bands. Only serious reliable tape traders. I am also doing a fanzine called No Labels. So please send me your promo stuff! Bands, zines, editors, contributors, tape traders, friends, get in touch with me!! Write to... Masanao Kawashita, 3-2-2-505 Taishibashi Asahi-ku, Osaka City, Osaka 535, JAPAN. P.S. Stay original!!

MALE Glamrag into trading photoz/tapez/badges + pix from anywhere, especially the States. I rock'n'roll to: Motley Crue, Poison, Tailz, Pretty Boy Floyd, Rox Gang, Tryx (LA), W.Child, Vain, R.Slippers, Bang Gang, D'Molls, The Zeros, Shotgun Messiah, Twisted Sister (RIP), Throbs, Skid Row, Maximum and tons more trash. Write to: J. Caceres, 69 Walton Breck Road, Liverpool, Merseyside L4 0RB, ENGLAND. P.S. I am still looking 4 G.G.Gangster or Ana Black.

BLACK SABBATH, Deep Purple & Alice Cooper live demo and rehearsal tapes wanted. Want tapes of original line-ups only, except Purple MK 2 thru 4 lineups. Have tapes of these bands to trade, plus ultra-rare high quality live tapes of Forced Entry, Accused, No Means No, Primus, Mudhoney, Nirvana, Bitter End, Screaming Trees, Death Squad and lots more common underground stuff. Please don't bother writing if you don't have Sabbath or Purple stuff. Johnny B., P.O. Box 78022, Seattle, WA 98178, USA.

FALLING APART AT THE SEAMS I'm a 16-years-young female with a quest for fun but none seems to be coming my way. I want a heavy metal guy to stitch me up and make me go with a tick, into everything and anything pleasurable in this world. I'm into Cinderella, Skid Row, Bonfire, Britny Fox, Toranaga and Xentrix but I don't care what you're into so long as your intentions are bed-breaking!! R.S.V.P. Tracy Smith, 33 Lower Hades Road, Tackley, Oxfordshire, OX5 3BE, ENGLAND. P.S. All letters answered. Anyone going to Donington - I need a lift guys!!

AUSSIE FEMALE!! 20, would like to correspond with thrashers, goths, and if possible anyone from bands, worldwide. (Especially from Germany). I also play drums, my musical interests are: Death, Sodom, Kreator, Sepultura, The Cult, God, Undemate What, The Doors, Nuclear Assault, Bullet Lavolta etc. but I'm also into Aussie thrashers: Hobbs Angel Of Death, Persecution, Mass Confusion, S.I.C., Depression etc. Write to: Lily Munster, 190 Tooronga Road, Malvern, 3144 Victoria, AUSTRALIA. P.S. I'll tell you my real name when you write!!

DONCHA FEEL GOOD when ya gotta bottle of J.D. by ya side 'n' a decent track abusin' ya speaker? Well, I do! I'm a female into anything 'n' everything, from Ramones to Lizzy Borden'n'Faster Pussycat, Booze 'n' Tatooz! So, don't miss out! Write to: Angel, 18 Coppice Drive, Eastwood, Notts, NG16 3PL, ENGLAND. (Over 16's please).

RELIABLE tape trader seeks other tradres into Thin Lizzy, F.Marino, Savatage, Armistice, Metallica, Over Kill. No thrash or other shit. Write to: Eddie Hollander, Oostende 242, 2611SV Delft, HOLLAND.

MY name is Irene and I'm a 20-year-old female rocker from Norway. I would love to have some male and female penfriends. I am into Ozzy, Poison, Guns n'Roses, Metallica, Motley Crue, Kiss but most of all SKID ROW. Please write to: Irene Andresen, Stenfeltsbakken 54, N-1405, Langhus, NORWAY.

YOU SA! British thrasher calling American thrashers, 17-year-old male, wiv very (very!) long ginger hair, is popping over to the USA, so I need places to stay, anywhere in America. There will be two of us. We're into Vio-lence, Death, Mortal Sin, Kreator, Coroner, Nuclear Assault, Exodus, Testament, Sepultura, Bathory, Megadeth, Metal Church etc. Plus Misfits, Black Flag, GBH, Macc Lads, Dead Kennedys etc... Males/Females 15-20 get writing to: Baz, 8 Gunmaker Court, Neath Hill, Milton Keynes, Berkshire, ENGLAND, MK14 6JL. P.S. English thrashers can write as well, if they want.

MEMBER of Running Wild fan club 'Metal Pirates' is looking for penpals and tape traders from all over Europe, especially West Germany and USA. Into Running Wild. My fave bands are: Running Wild, Kreator, Sodom, Destruction, Metallica, VoIVod, Sabbath, Queensryche etc. Write to: Pascali Daniele, C.50 Martignetti 6/10 - 16149, Genova, ITALY.

SWEDISH Metallica freak looking for traders worldwide. My list contains audios, videos and records. I also have a separate list for the usual shit like Slayer, Anthrax, Testament, Kreator, Misfits etc. All metalbangers please get in touch soon! Metal up yours!! Anders Lango, Morkull V. 36, 756 52 Uppsala, SWEDEN.

VIDEO COLLECTOR looking to form some new contacts. Have well over 300 bands on video, tons and tons of clips, interviews, live footage. Heaps of metal-thrash, glam, commercial etc., plus hard rock, some blues, hardcore, punk. I am looking for anything interesting, but mainly clips by the new breed of killer bands: Vain, Enuff Z'Nuff (Gods!), Shark Island, Faith No More, Pretty Boy Floyd, Nitro, Slaughter, Tora Tora, Diving For Pearls etc... plus anything by Kiss that I might not have. Pal system preferable but I do have an NTSC compatible video, can play but can't record in NJSC. Traders from USA, Japan welcome, we might be able to deal in something else. Also heaps of Australian bands on video. I am very reliable and fast, so send me your lists and I'll return mine. Also any hardcore Kiss fans write for the fun, it's always fun to write about 'the hottest band in the world'. My lists are updated weekly so get writing to: John c/o Braeside Ave., Keiraville, NSW, 2500, AUSTRALIA. P.S. I also write for an American metal mag and review a lot of demos so any bands are free to contact me.

17-YEAR-OLD male into Guns N'Roses, Def Leppard, Agnostic Front, Cro-Mags and others. Seeks female for gigs, pubs and possibly more. Richard, 189 Laindon Link, Basildon, Essex, SS15 5SUU, ENGLAND.

I am totally sick of being pissed round by people who I thought were my friends. Wilk someone out there PLEASE write me a genuine letter as I am rapidly losing faith in the world and will very probably shrivel up and die before very long (which will be better for everyone, no doubt). I'm not a pretentious bastard, I just need some un-fake' friends with weird views and unconventional ideas. Please get in touch and we'll smash this insufferable void. My name is Karl, I'm 18 and I worship DEATH among others. P.S. Hello! to all my current penpals. 112 Darfield Road, Cudworth, Barnsley, South Yorkshire, S72 8HG, ENGLAND.

WELCOME TO OPERATION PENPAL I'm an insane 19-year-old male seeking females 15+ for puns/gigs and writing. Looks unimportant. Fave bands include Queensryche, Helloween, Lillian Axe and Megadeth etc. If interested write to: Chris, 61 Green Lane, Clantfield, Portsmouth, Hants., PO8 0JX, ENGLAND.

MALE MOSHER aged 16 wants to write to any females into bands such as: Kreator, Sacred Reich, S.T., Acid Reign, Nuclear Assault and Metallica etc (Photo if possible). Glam freaks can F.O.A.D. Write now to: Steve, School Green, Anstruther, Fife, KY10 3HF, SCOTLAND.

RELIABLE TAPE TRADERS who appreciate Metallica, Sepultura, Death, First Blood, Morbid Angel, Atheist, Kreator and of course Hemorrhage, along with Fishbone, Living Colour etc (except Faith N More). Please send your list however huge to: Kevin, 90 Teversham Drift, Cherry Hinton, Cambridge, CB1 3LL, ENGLAND.

A nice looking young lady wanting to move to the USA, send photo along with first letter. Must be at least 17-years-old. Send all letters to: E. Brewer, 3000 W. Seibold, Peoria, IL 61605, USA.

MALE 18, urgently seeks females to write to, s.h., like me, are into all rock/metal, especially Kreator, Slayer, Toxic, Sacred Reich, Sepultura, Acid Reign, Mortal Sin etc and more mainstream stuff, Jovi, Crue, Stry, Alice Cooper, Maiden, Bad English etc. Pic ensures reply, please write. The Lone Crusader, Mooretown House, Kilmessan, Navan, Co. Meath, EIRE.

WANTED serious tape traders. My list contains Metallica, Anthrax, Iron Maiden, Slayer, Overkill, Megadeth, Guns N'Roses, Candlemass, Pat Benatar, W.A.S.P., Atheist, Carcass and many many more will trade from anything from rock, thrash, AOR, Speed, Death, Hardcore and punk. Your list gets mine. Write to: David Clarke, 48 Mainsforth Terrace, Hartlepool, Cleveland, TS24 7NB, ENGLAND.

HARDCORE TAPE TRADERS WANTED: Some of my faves are - Up Front, Youth Brigade, Head On, All Against The Wall, Judge, Mr. Bungle, Vision, Walk Proud, Intent To Injure, Hard Stance, Wide Awake, Abused, Goiter Patrol, Woppers are Good, Uniform Choice etc. No penpals or trade followers. Write to: Miles, 65 Wedgewood Court, Lansbury Park, Caerphilly, Mid Glam., SOUTH WALES CF8 1RD.

HII I'm a Japanese girl of 17. I would like to hear from anyone who likes Ozzy, Alice Cooper, Anthrax and so on. Emiko Naruse, 1803-6 Jyo-Cho, Yamatokouriyama-shi, Nara, JAPAN.

HARDCORE/PUNK/UNDERGROUND Correspondence with other countries wanted. Into: Stengte Dorer, D.J., Attitude, Collaps., Chaos UK, MDC, Concre Sox, Final Conflict, SNFU, Prong, Septic Death, Warzone, Heresy, Stupids, Undead, Sepmberids and others. Looking for bands, peoples, zines contributors my zine is MELEKA CORROZIVA. Write to: Marcos de Oliveira, Caixa Postal 47018, Rio De Janeiro, RJ Cep: 21211, BRAZIL.

HELLO! My name is Kasumi. I'm a 17-year-old Japanese girl. I want to correspond with someone of my age. My favourite bands are: Motley Crue, Skid Row, T.N.T. Winger and Mr. Big. Please write! Kasumi Nihongi, 3102-146 Hata-machi, Chiba-shir, Chiba, 281 JAPAN.

DEEP PURPLE WANTED! Trader is looking for things on DEEP PURPLE the MK4 line up July 1975 to March 1976, live tapes, bootlegs, photos, posters, information etc. Have many tapes from different bands to trade. Only serious tape traders write to: Michael Werner, Dietz, John-F-Kennedy Str. 23, 3500 Kassel, WEST GERMANY.

GLOBE-TROTTERING, handsome 30-year-old male seeks sincere, fun lovin' females from anywhere, of any age, into any form of music, be it Glam, Rock, HM or thrash for writing, gigging, boozing etc. Travel Europe every year for gigging and fun. Send your scrawls with photo (if possible) to: Kerry Bell, P.O.Box 208-25853, Indian Springs, NV, 89707, USA.

MALE, 16, looking for anyone with the commitment to write regularly, must be female preferably 15-19 into Europe, Mower, Front likes music and active girls dislikes irregular writers. The closer to home the better, will answer as many replies as possible, no promises, your photo for mine. Jim Skelding, 181 Hanover St., Swansea, WALES SA1 6BP.

22-YEAR-OLD male into Van Halen, Zep, Kiss, Crue, Warrant, Bon Jovi, and lots more. Wants to hear from female rockers (18+), all over the world (especially Germany and Australia). Write to: Bob Brandt, 942 Johnston Street, Philadelphia, PA, 19148, USA.

SAVE ME! 17-year-old male metallur looking for tape traders and female companionship. Have a small list (50 live/demos, 250 LP's), but always growing and in need of new contacts. Into sh!t like Nuclear Assault, Kreator, Armored Saint, The Horde Of Torment, Powermad, Overkill, Sepultura, Atomicast, Nasty Savage etc. Women please help me I'm dying from lack of sex! Send lists and letters soon. Andy Dalton, 100 King St., Apt. 1, Dorchester, MA 02122, USA. P.S. EVERYONE will get a response!

FEMALE 14-years-old into Bon Jovi, Europe, Poison, Tigertailz, Guns N'Roses, Def Leppard + Kiss. Joey Tempest lookalikes welcome. Photo a must. 15+ males. All letters to: Lizzie, 176 Granby Road, Fairfield, Buxton, Derbyshire, SK17 7SS, ENGLAND. All Aussies more than welcome.

TAPE TRADER is interested in writing and trading with death metallers from all over the world. No rip-offs please, I'm fast and reliable and I'm into bands like Morbid Angel, Bolt Thrower, Paradise Lost, Obituary, Entombed, Immolation and more. So write now, I will answer every letter. Don't forget your list and a photo if possible. Alan Power, 38 Seearge Ave., Baldoye, Dublin 13, IRELAND.

HEY! How are you, I'm a 19-year-old Canadian sitting back listening to some mellow tunes of Evil Dead, Phantom Blue, Sepultura, Metallica. At the moment I'm looking for the Evil Dead's 'Annihilation Of Civilization' tape (original copy with card if possible), Phantom Blue's Marquee gig '89 and Metallica's Reunion Arena, Dallas, Texas 5.2.89 show. So you reliable traders in Europe and the States please write and girls are welcome to send a photo if possible. Your list gets mine. Doug, 6360 Constable Drive., Richmond BC, V7E 3Y2, CANADA.

MUSICIANS WANTED FOR CORRESPONDENCE: 21-year-old (guitarist, keys, piano, songwriter) wants to correspond and build relations with musicians/music fans worldwide and within the (US). My faves are: Queensryche, F.Warming, Bach, Art Zoyd, Gabriel, Kreator etc. I also write for fanzines. I'm interested in foreign music magazines! If someone can help, write! Males and females (send pictures) all ages. Everyone write to me, all letters answered immediately! Contact: Mike W. Trainor, 3713 Mary Ave., Baltimore, Maryland, 21206 USA.

GRINDCORE-DEATH METAL FAN would like to BUY original demos, live tapes, T-shirts, in fact anything by the following bands: Morbid Angel (live tapes especially), Napalm Death, Carcass, Bolt Thrower, Doom, S.O.B., Macabre, ENT, Parades Lost, Deviated Instinct, Nuclear Death and Righteous Pigs. Send lists and prices (UK traders only please!) to me at: Jamie Rowe, 12 Banner Close, Eccleston, Nr. Chorley, Lancs. PR7 5QJ.

FAITH NO MORE, Fishbone, Chili Peppers, Spyz, Bad Brains, Public Enemy, Macabre, Soundgarden, Decendents, wanted ANYTHING on these bands. I have 500+ audios list of thrash/hardcore to trade for above shows. Also penpals write, but females preferred. Write with the quickness to: Daniel, 2 Holiday Cres., Silloth, Cumbria, CA5 4NW, ENGLAND.

YO! 16-year-old female with long blonde hair looking for males 16-18. I like all heavy metal but my favourite bands are W.A.S.P., Poison, Bon Jovi, Def Leppard, Quireboys, Prince, Cure, and especially Guns N'Roses. So write with photo if possible to: Amanda Lynch, Hazelwood, Waterloo, Barney, County Cork, IRELAND. P.S. All letters answered.

HELL, Death metal maniax and obscure grinder. My name is Phil and I'm looking for serious tape traders from Europe only. Girls also welcome. I've a great list of demos/lives and I'm into Carcass, Atrocity, Nocturnus and lots of other death metal from all over the world. Send lists to: Phil Galliano, BP 44 62710 Courrières, FRANCE.

HII! I'm a Japanese girl of 14. I'm looking for penpals of any age. I like Def Leppard and Bon Jovi. Please write to: Asami Takahashi, 6-1738-8 Mihashi, Omiya, Saitama, T331 JAPAN.

WANTED anything and everything on the RAMONES, especially live tapes/videos, 7" singles, albums, promos, fanzines. Also Sweet 7 "Funny Funny" so hey ho lets go! To: Tom, 56 Temple Ave., Blyth, W/land, NE24 5EU, UK.

WANTED TRADERS I collect everything on Hanoi Rocks (Mike Monroe, Cherry Bombz, Suicide Twins, Jet Boy, Fallen Angel, Briard, Sam Yaffa and Pelle Almqre, Cheap & Nasty, Pelle Miljoona Oy etc) and Kill City Dragons. I'm a 21 year old Japanese girl. Finnish traders especially welcome! Yukari Suzuki, 42 Hilldrop Road, Islington, London, N7 0JE, ENGLAND.

HELP ME! Severely infected, 18-year-old death/thrasher in urgent (desperate) need of contacts/tape and merchandise traders from around the world. Your list gets mine. Interested parties please write. Rod Ray, 1076 Wingora Street, Albury 2640, NSW, AUSTRALIA. All letters answered.

DECAYING DEATHSTER 19, wants to correspond with male and female thrashers worldwide who are into skull crushing bands such as Slayer, Sepultura, Death, Atheist, Sadus, Incubus, Autopsy, Morbid Angel, Obituary, Pestilence, Excel, DRI, Bloodfeats, Vio-lence, Kreator, Bathory. Also loves British thrash bands such as Sabbat, Re-Animator, DAM, Acid Reign, Slammer. I would also like to trade LP's, tapes, T-shirts, as they say your list gets mine. If anyone has got any rare items on Death or Sepultura or Sadus and Atheist demos I would like to hear from you. Ian Nightingale, 21 Morris Crescent, Ribbleson, Preston, Lancs, ENGLAND. PR2 6BN.

HUMAN-METALLIAN (24) male is looking for penpals anywhere, any age, male/female. If you're into speed, power, black, death & classic metal pliz write. Video and serious tape traders wanted. Also anyone who likes to write only. All letters answered. Fax available. Write to: Fernando Araujo, P.O.Box 250264, Bogota, COLOMBIA.

HII! I'm an 18-year-old Canadian thrasher heavily into Evil Dead, Sepultura, Metallica, Nuclear Assault, Exodus, Testament, Forbidden and Kreator. I'm looking for reliable traders in Europe and the US. I'm looking for stuff on bands like Phantom Blue '89, Testament '89, Sacred Reich, Sepultura, 89/90 or any thrash shows like D.R.I., Vio-lence or Flotsam/Jetsam. P.S. If anyone has the Evil Dead's 'Annihilation Of Civilization' could you please let me know because it's not out yet in Canada or the USA. Your list gets mine. Doug, 6360 Constable Dr., Richmond, BC V7E 3Y2, CANADA.

TWO 14-year-old Irish thrashers into Repulsion, Carcass, Bolt Thrower, Napalm Death, Axxegrinder, Paradise Lost, Morbid Angel, Terrorizer (Gods!), Obituary, Mortal Sin, D.R.I., Coroner, Kreator, Sodom. Also wanted T-shirts of Carcass, Pestilence, Bolt Thrower and Xentrix. Write to: Brendan and James, 25 Nephin Road, Dublin 7, IRELAND. Male/Females of any age.

WANTED Horror & Gore vids. Especially Tenebrae, Necromantic, Last House On The Left, Cannibal Ferox, Dr. Butcher, The Burning, Exorcist, Chainsaw Massacre III, Necrodeath, Cannibal Holocaust, Exorcists, Spit On Your Grave, Evil Dead. Good prices paid for MOST uncut films (especially Necromantic). Write to me, all letters replies to wherever you live. Robby Bennett, 18 Cambridge Road, Prenton, Birkenhead, Wirral, Merseyside, L42 6PR, ENGLAND.

TRADER from Greece into: (old) Helloween, Destruction, Dark Angel, Sodom, (old) Celtic Frost, Ratos De Porao, (old) Agnostic Front, Cryptic Slaughter, Dead Kennedys, Merciful Fate, Motorhead, Hair Apparent, Crimson Glory, Panx Romana, White Symphony, Sisters Of Mercy, Joy Division. Wants to correspond with traders from all over the world. My list (1,000+) contains all kinds of metal (from Def Leppard to Carcass) write to: Nick Zafiroopoulos, Chrysostomou Smimis 56, Patissia 11144, Athens, GREECE.

18-YEAR-OLD female would like to hear from anyone esp. males in this area into most thrash, but mostly like HM/HR. Age, looks unimportant. All letters answered. Send to: Donna, 73 Liffordale Ave., Knaresborough, N.Yorks, HG5 0BO, ENGLAND.

HEY ASSHOLE... READ THIS! I'm looking for some stuff by Brazilian/Italian/Spanish/German hardcore/thrash bands. Will pay for tapes but just to tape 'em would be ace. Lists and prices to: Andy, 13 Bourne St, Dudley, West Midlands, DY2 7AL, ENGLAND.

WANTED New tape traders for serious trading will trade anything from HR/HM/Thrash/Speed/Hardcore etc. Your list gets mine and free poster with swap. Write now for more details to: David Clarke, 48 Mainsforth Terrace, Hartlepool, Cleveland, TS24 7NB, ENGLAND.

YOUNG METAL DISCIPLE Male 12 years old who's been in the worldwide army since 8 years old seeks pen-friends (male or female) into: Slayer (Godz), Kreator, Death, Megadeth & Anthrax. Hates: School, teachers, parents, trends, false metal fans (you know who you are!) and Jon Bon Jovi lookalikes! Been to concerts with older brother (Yo Robert!) and I know how you older people live - but remember us as we will take your place someday! Write now to: John Caldecott, The Metal Lodge, 91 Godley Road, Wandsworth, London SW18 3HA, ENGLAND. Don't write if you have short hair (pube-banger!) or think you're tough! Only real metal fans who read METAL FORCES I want to hear from (Yo Stewart & 'The Man' who gave me a METAL FORCES badge for being the youngest fan at the Testament gig in London).

CHECK THIS OUT! My girlfriend and I believe it or not got together through this very page (which goes to show you can find love anywhere!) and together we'd like to hear from anyone who's started a friendship or relationship the same way. Reply to: Aragorn and Robbie, United Through Penbangers, 33 Lower Hades Road, Tackley, Oxfordshire, OX5 3BE, ENGLAND.

MALAYAN DEATHTHRASHER! I'm Badrul, (18) and a deaththrasher from Malaysia. I want many death metal pals (male and female) from all over the world especially from England, USA, Japan, Canada, Norway, Brazil, Chile, Australia, Europe and Germany! Please send me thrash/death magazines, cassettes etc. I'm into Sodom, Bathory, Destruction, Carcass, Venom, Sarcofago, Impaler, Necrosis, Incubus, Possessed, Sepultura, Slayer, Rator, Sacrifice and other death metal bands. I promise that I will answer all the letters. Write to: Badrul, No. 7, Jalan PJS 20/12, Taman Medan, Batu 8, Jalan Klang Lama, 4600 Petaling Jaya, Selangor, WEST MALAYSIA.

I'm a Japanese girl of 18. I like Poison, Aerosmith, Motley Crue, Guns N'Roses... and many many more! I'm looking for penpals of any age. Please write to me soon! Akiko Imai, 17-13 2 Chome Honmai Iwatsuki-Shi, Saitama-Ken 339 JAPAN.

WANTED Urgently Saxon 'Wheels Of Steel' 1980 tour programme must be in good condition your price paid as long as its reasonable also live tapes etc especially from 1988 World Destiny tour and radio 1 interview and phone in from April 82 I think but am not sure that it included 'Dallas 1pm' and '20,000 feet' live in the studio off David Jensen's Show if you have anything of interest I would gladly buy or swap please send lists and prices to me. Kevin Foster, East View, Glasston, Garfisle, Cumbria, CA5 5DT, ENGLAND. P.S. Also anyone with the correct address of the official Saxon fan club please write also Vicious Rumours live tapes etc wanted.

METALLICA RULES!! 21-year-old male headbanger addicted to Metallica. Also into German metal bands like Helloween, Gamma Ray, Blind Guardian, Rage, Running Wild, Destruction etc. I hate the posers bullshit (you know who I mean?) I want friends from all over the world (esp West Germany). Musato Adachihara No. 201, Tatsunohatsu 6-25-5, Matsuoharhongo, Chiba-shi, Chiba-ken 281 JAPAN.

22-YEAR-OLD into Rolling Stones, Boomtown Rats, Kate Bush, ELO, Status Quo, Eric Clapton, The Beatles, INXS, Suzanne Vega, Phil Collins, Bad News, Fish, Lou Reed and many others. All tape traders and broad-minded people welcome. Write to: Mike, 10 Spencer Close, Marske-by-the-Sea, Redcar, Cleveland, TS11 6BD, ENGLAND. P.S. No Dare fans.

WE are 2 crazy metal/punk/goths who want to correspond with wild females/males from all over the world. Niv likes Slayer, Helloween, Kreator, Celtic Frost, Sepultura, Sex Pistols, Iron Maiden, Death, Dark Angel, Suicidal Tendencies, Onslaught, Anthrax, Riger Mortis, Anti-Nowhere league, Shihad, Beowulf, Slammer, The Cure etc and The Dark One likes The Cure, Motorhead, Manowar, Metallica, Sanctuary, Disneyland After Dark, Ozzy Osbourne, Black Sabbath, PIL, Gun, WASP, Nakey Rayguns, The Misson, Sisters Of Mercy, Jesus And Mary Chain plus the stuff Niv likes. So get off your arses and write to either Niv at 64 Tilt Street, Damaru, South Island, NEW ZEALAND or The Dark One at 181 Bayview Road, Dunedin, South Island, NEW ZEALAND. P.S. Send a photo and lists of tapes, videos, demos etc.

CALLING all Seasmee Street fans! I am a 15-year-old female, looking for any male or female rock fans aged between 16-19 whose musical interests are similar to Metallica, Megadeth, Anthrax, Faith No More, Iron Maiden, Guns N'Roses, and Abba! This is not essential though I will write to most but especially those from the USA. Please write to: Claire Bradford, 12 Glen View, Bo'ness, West Lothian, SCOTLAND, EH51 0PQ.

I'm a Japanese girl of 19. My favourites are: Testament, Aerosmith, Flotsam and Jetsam, Metallica, Sanctuary. Please write to me! Fumiko Sawada, 303-6 Yata, Mishima, Suzuka 411, JAPAN.

WANTED: Any weird but wonderful males or females around the ages of 14-18. I'm 14 years young and pollute my ears with the sounds of anything from The Wonder-stuff - Bathory, I don't really have any favourites so I don't really mind what you like. So... if you have a similar fancy that gets tickled when you listen to the likes of these tunes. Let your pen meet the paper and sent it all to: Sarah, Appletrees, Petworth Road, Witley, Godalming, Surrey GU8 5PH, ENGLAND. P.S. Looks unimportant but your photo gets mine.

18-YEAR-OLD metal fan into most metal from Bon Jovi, Skid Row, Guns N'Roses, Vain, The Almighty to Anthrax, Testament, Nuclear Assault and more. Would like to hear from good looking and hard rockin' guys form all over the place (girtz too) into AOR, Glam, Trash, Speed whaever as long as it's metal. I'll answer all letters - guaranteed!! So what are you waitin' for? Write to: Suzy Kverh, P.L. 4440 Malenedal, 82600 Soderhamn, SWEDEN. P.S. Does anybody out there have any live tapes or videos with Jovi? In that case write!! I'll pay good!

HII! I'm a 19-year-old grindcore/hardcore fanatic into Godflesh, Loop, The Silverfish, Repulsion, Carcass, Morbid Angel, Septic Death, Circle Jerks, Concrete Sox, Ripcord, Stupids, M/T, The Accused. Catch my drift? I'm looking for penpals M/F 17/22 to write to, meet etc from anywhere! I'm not a trader but I'm looking for decent live stuff of any of the above, can anyone help? Lists, letters etc all to: Kelli, 8 Forestry Cottages, Bridgham, Norwich, Norfolk, NR16 2SA, ENGLAND. P.S. All letters answered promise!

SLEAZY, glummy peroxide bitch lookin' for lipstick-'eyeliner pretty boyz who can heave hard and make a girl come easy, who luvve Faster Pussycat (godz), Pretty Boy Floyd, Salty Dog, Vain, The Throbs, Tuff, Shotgun Messiah, Rxxx Gang, Maximum, Poison, Enuff Z'nuff, Tommi Gun, Syanide Kick, Dangerous Toys, Warrant, Bullet Boys, Skid Row, Motley Crue, L.A. Guns, Kill City Dragons, Hanoi Rocks, Sex Hags, Bang Tango, Dogs D'amour, Tigertailz, Bitches Brue, Brunette, Noize Toys, Lethal Lipstick etc. American boyz wanted (LA special-ly) who are in bandz. No ugly, short haired boyz, thrasher, punkz or hard core fanz. So get out your eyeliner (and other things) and scribble on your best pal of spandex pantz to: Taimie, 45 Southesk Avenue, Bishopbriggs, Glasgow, G64 3AD, SCOTLAND. Photo essential if reply wanted.

Tom G.Warrior is behaving like a guy whose wife has just had a baby. He's excited, he's even ecstatic. Why? Well, the baby is there but it's not human, it's 12" in diameter, black and grooved, and it's called "Vanity/Nemesis". Now if I was a sceptic I'd be really gunning for Tom but let's be honest you don't want to hear all the old stuff about the poor sales of "Cold Lake" and the lost fanbase again do you, after everybody else has ploughed up the field. You do? No such luck I'm afraid. We're here to talk about the album, so let's talk. Tom, what's the early buzz like?

"Very loud Mike, the initial pre-sales already surpassed our previous album and I can see a very healthy sales figure for this album at last. The financial side of the record is really of little concern to us, what we're interested in is how many of the dedicated CELTIC FROST fans like this album and how many new people take to it. Unlike "Cold Lake", which was not really a serious thing, this album is definitely a big forward motion for FROST in terms of maturity and creativity, and we want people to see that we're being totally honest about what this record means for the band. Okay, I presume there'll still be cynical people about in the press who want to take us down a few notches again and try and make the record seem like something it's not, but all I can say is, if they want to try, go ahead. I believe that our honesty will win the battle this time. You see, we know that this album is in totally the right direction for FROST. It incorporates the ingredients everyone wanted on the album and by that I mean Martin (Ain, bass) as well, and it puts FROST on a much more stable footing."

Were you conscious of things like image, something you were criticised for on the last album. "Only so far as the cover of the LP was concerned. I don't dress for critics, that is how we are just as "Cold Lake" is how we are at times too, but on the sleeve we decided to make the photos talk about the atmosphere of the album a little more than on "Cold Lake" because the album has a more serious atmosphere this time."

You mean using the shattered glass effect and the black clothes? "That's right, let me explain that. To me this album is very cold and sad, just like the colour black. The lyrics are depressing and heavily poetical which is where the idea for the cover comes from. Martin and I had complete control over the cover and we're very pleased because it does represent the atmosphere of the record as we intended."

Explain to me some of the 'sad' ideas, to use your own words. "Well, there's no borders on the album, it covers subjects as diverse as love and the apocalypse so I hope that gives you some idea of the scope of our writing. Martin and I both wrote lyrics and this time you'll see a deeper more personal side to the lyrics than has ever featured on any FROST material. There's almost no outside influences, all the ideas come from inside, from our hearts and our minds and some of it will seem quite sad. Take "Wine In My Hand", which is a song about lost chances. We wrap it up in poeticism as always but that is a sad song believe me."

Musically you've used a lot of ideas that



FROSTBITE

MIKE EXLEY TALKS TO TOM
G.WARRIOR ABOUT CELTIC FROST'S
NEW ALBUM "VANITY/NEMESIS"

you've tried before - female singers being just one example - how much better is it now than when you first did it? "It's much better because it feels more complete than previous albums like "Into The Pandemonium". The atmosphere of the album is more distinct but to me the basic difference is that the whole thing is done by CELTIC FROST and can be reproduced by CELTIC FROST even down to the female vocals which are done by my wife Michelle. "Into The Pandemonium" was a great album but it would have been impossible to recreate some of those songs in a live context because of the orchestration and instrumentation we employed. On "Vanity/Nemesis" though the same kind of atmosphere is created by bass, drums, guitar and vocals and that gives us a big thrill. A song like "Phallic Tantrum" which is about the business or financial abuse of faith or religion needs atmosphere and now we know that it can all be done within the four members of FROST, that's a big thrill I can tell you."

Getting Martin involved was very hard I know and it must have been difficult having to switch Curt Victor Bryant to guitar due to Ron Mark's commitments, even though

Curt comes from a six string background. After all that chopping and changing how do the guys feel? "Try not to get confused here Mike. It all started with a three piece outfit and two guests Martin and Ron as I think I told Rob Clymo before (MF47), but due to certain things it slowly matured into the present concrete line-up. Martin is very happy with the whole thing because his initial scepticism has dissolved since being exposed not only to CELTIC FROST music again but also to the sensible mature approach everyone is taking to how CELTIC FROST works now. The 'clashes' of '87 have melted away, the record company understands FROST a lot better and we've proved to Martin that the very special musical chemistry still remains in FROST. Martin hates the business side, like Ron Marks, he's a musician who hates to give up musical freedom to business interests, hopefully we are in a strong enough position now to no longer make that an issue, Martin and I are certainly confident that we are. I feel Curt is more settled too. As a guitarist he's very sharp. My strength is rhythm but Curt can play pretty much any style and he's very much in his element. He had a big input on the album and I have to

say I've never seen him sharper really.

"We've all grown up Mike. Martin and I in particular realized just how silly we had been in the past and that the last few years are probably the best 'schooling' we will get. The relationship we have developed is unprecedented in this band and we're mature enough to know how to develop it and move FROST forward."

You put back the tour dates - why? "Basically two reasons. Firstly, the last album live was just too erratic and we needed more time to tighten up those songs and lift the power of them live to the standard of the new stuff which we have done now that Martin is on board. Also, "Vanity/Nemesis" left us drained and we wanted to give it the push it deserves so we've moved the UK show back one month to allow more time to be ready and more time to include more shows for the fans' two birds with one stone! We also hope to play in the Eastern Block. Some East German fans joined us in the studio and the freshness that brought was just amazing. Playing there will be a special moment for FROST."

Are you more optimistic about the future now? "Yes, much more. So much

more in fact that a lot of our old aspirations are coming back. We still want to finish The Requiem which I've told you about before, but it won't be a CELTIC FROST album. We've decided to do it as a totally separate thing because we want to satisfy something in our lives without having to justify it in terms of CELTIC FROST. Then there's Martin's wish to reform HELLHAMMER which I'm very much into so long as it doesn't become a commercial thing and again comes outside the bounds of CELTIC FROST, we'll probably just do an album or something to satisfy our curiosity Ha! Ha! Stephen (Priestly, drums) wants to do things so does Curt, but like I say, CELTIC FROST has its own time and its own space and right now everything else is just ideas because we're all set for a really good tour with a great set to back a great album. It's a very special time for us."

It's an honest statement from Tom too that one! CELTIC FROST are definitely making waves and it's totally justified. Whether they're totally exonerated for "Cold Lake" only time and exposure to a few more of my cynical journalistic contemporaries will tell but I'm sure that won't put CELTIC FROST off one little bit. ■

POLTERGEIST: THE GREAT DEPRESSION

Switzerland has always had its musical characters. No one can forget CORONER's unusual writing style and the enigma that is the music of CELTIC FROST, but it's been a little while since a powerful musical statement has come from the combination of cultural backgrounds that is part of this small European nation. POLTERGEIST first came to my attention via a well presented demo, "Writing On The Wall", and since then the band has been niggling away at the rather stoic scene that is the European metal market. A few lucky breaks down the line the band has now released their debut album "Depression" throughout Europe and are set to tour Europe.

Representative of the new breed of metal band, POLTERGEIST certainly have the qualities with which to break the European mould and with the help of Simon Murton of Century Media UK I'm on the line to guitarist V.O. to find out what drives this combination of strong rhythm and classic harmony. But first let V.O. fill you in on the history of the band:

"The band was formed in 1986 as a result of my split from a band called CARRION who had an LP out on Gamma Records but never really caught the imagination of the public. I was the singer at the time, but I was very unsatisfied with the kind of material we were doing. I left the band and was replaced by André who later became the singer in POLTERGEIST as things went from bad to worse in CARRION. Both of us knew we could write much better songs on our own, so POLTERGEIST became reality."

You soon had some songs recorded (the band's first demo "Prophet" was released very early on), had you a distinct idea of your direction and sound then? "Yes, I tried to write songs that I wanted to hear from my favourite bands at first which possibly doesn't sound too original but it was quite a good way to get the band motivated. We were still a bit mixed up. "Prophet" included a lot of different styles, even some crossover, but as our tastes developed it became



more important to persevere with the strong ideas you hear in POLTERGEIST today."

You didn't turn your back on those songs though, two of them, "Prophet" and "Ziita", still appeared on "Depression". "That's right, and there are two reasons for that. Firstly, we're quite slow songwriters, an idea takes a long time to develop in POLTERGEIST, it's not worth just bashing something out, because it doesn't feel right. We wanted to capture the career of the band up to now and we still had the room available on the LP so those two songs were included."

"There was also quite an important lineup change just before we did the LP and those songs came out sounding a lot fresher with the new members. I think it made the songs a lot more valid actually! They were the best of the early years without doubt."

Your second demo "Writing On The Wall" was probably where you found your real direction though. The material and production was much more positive. "Yes. We improved dramatically. Our influences changed, our tastes developed and we had a strong sense of production and presentation. André and I in particular had grown a lot closer together in terms of the bands direction and we knew that the material could be much stronger."

Having said that you then lost two members, why? "The band was no longer a semi professional outfit and we knew that some changes had to be made. Wolt and Tom

were both unable to grasp this and we soon fell out with them. Wolt's playing just didn't progress and I think our parting was inevitable. What we were looking for just wasn't available within the confines of that band."

"It was a very positive move to make though because POLTERGEIST would never have moved forward without it. Jazzi came to us from the drum stool of MESSIAH, a band I'd done some session work with at one time, and Grsf (bass) was a local musician who was very flexible and fitted in with us perfectly."

How did press and fans react to the demo in the meantime? "Very well. I think a lot of people saw the improvements we'd made. Several radio stations voted us No.1 in their demo charts and the critics were very positive towards our music. Labels were very unforthcoming but as far as fans and press were concerned a lot of people wanted to know about us. We were hoping at the time to do a mini-LP to keep the ball rolling so to speak, but sadly no labels would take that and for financial reasons it was shelved, that's the only thing I regret about the demo, because we could have saved a lot of time by having something out whilst the album was being recorded."

Eventually a rather unexpected source approached the band (Rober Kampf the ex-singer with DESPAIR who had just set up his own label Century Media) - what offer did he proffer? "It was quite relaxed actually. We'd

done a show with DESPAIR then Robert came along wanting to sign us and we jumped at the chance. We discussed a contract centered on the mini-LP at first but finally it came down to a full LP with four new songs and re-mixes of demo tracks from "Writing On The Wall" and "Prophet". The financial side of the deal is no big thing, we won't be millionaires, but we felt that it was right for POLTERGEIST. The album was finally done with all the songs reworked and Robert was great about that so I must admit that we're pretty happy right now. Our decisions count and that's what's so nice about our relationship."

Do you see a healthy future for the band then? "Hopefully. One day I hope we can have a more permanent career for this band and have a regular income from it, but we'll need to keep up the hard work."

Having said that, Rock Hard magazine speculated recently that both you and André had been approached to join DESTRUCTION after the recent departure of Schmier - would you have split up POLTERGEIST for that? "No, I don't think so. At the time we were very uncertain, the money and the position looked really auspicious and inviting but we decided that we would only throw away our self determination if we went to DESTRUCTION. They are great friends of ours (they did the backing vocals on the demo "Writing On The Wall") but I think they understood that we wanted to keep our own identity. We try to keep ourselves open to all types of music and influence and I think in DESTRUCTION we would have felt as though we didn't have the same feel of self determination. I'd just like to turn that into a point for our fans too if I may - it's very important to be tolerant and make your own decisions with musical taste and stuff. We'll see you all later in the year."

POLTERGEIST have struck a seam of gold without doubt, "Depression" is a really excellent record with some very powerful tunes and they certainly sound pretty encouraging as a live prospect for later in the year which I'll definitely be keeping in touch with. ■

MIKE EXLEY

Sacred Reich

Produced by BILL METOYER
and SACRED REICH

EXCELLENT NEW ALBUM/MC/C 09392 1/4/2

THE AMERICAN WAY


ROAD RACER
RECORDS

387 Harrow Road, London W9 3NA

METAL BLADE
RECORDS

LADY LIBERTY ROTS AWAY, NO TRUTH, NO JUSTICE ... THE AMERICAN WAY

METAL 55 FORCES

The pages of METAL FORCES have often been home to a host of Swiss bands, bands such as CORONER, CELTIC FROST and APOCALYPSE - bands to these ears that know as much about melody as the Astoria security team know about diplomacy!

But that is about to change as one band in particular can lay claim to not only a major label deal, but also justify that accolade with some awesome worldwide sales of their two albums. The band is CHINA and their latest album (reviewed in MF 48) is a powerful, yet deceptively melodic offering that is already making waves for the band outside Europe.

Recently breezing through the U.K. as support to YNGWIE MALMSTEEN I caught up with the band at their West London Hotel and sat down with 'new' vocalist Patrick Mason and founder member/drummer John Dommen.

Back-tracking a little: CHINA released their eponymous debut in 1988. It was a consummate rocker that was highly melodic but, in the case of one or two tracks, slightly twee and throwaway (The title "Hot Lovin' Night" springs to mind here!). Fronted then by the good, but distinctly Swiss, Math Shiverow the band scored high in the debut stakes, but clearly displayed some limitations. With this in mind I awaited their second album "Sign In The Sky" with some trepidation... I need n't have bothered. Having replaced Shiverow with Swiss-American Patrick Mason, beefed up their sound, and recruited a new bassist in Brian Kofmehl CHINA were back, and they had something to prove.

Hailing from a country that is famous for much, but not its ability to produce quality rock acts I wondered, first of all, if this second album was a product of their environment - or a conscious decision to rock out and act as a musical two-fingered salute to those that scorn European attempts at commercial acceptance a la U.S.A.? "The only way I can describe it..." begins Patrick as John serves us all with fresh orange juice, "is as an honest step. This is what lies within each and every member of CHINA. This is the ultimate CHINA product for 1990 - and every band member will stand behind that opinion."

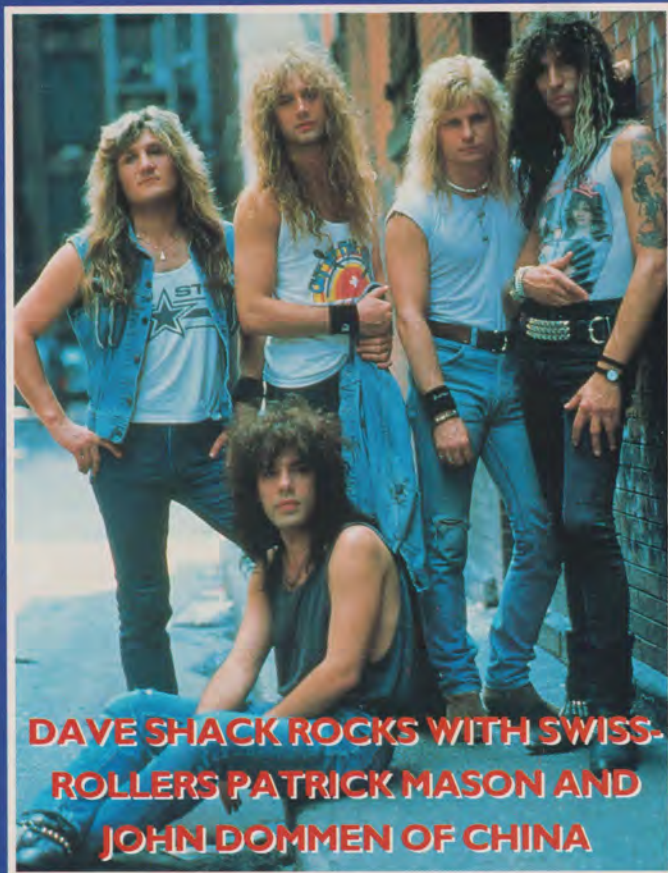
"The guitars may appear to be more forward, but that's probably because Claudio (Matteo) and Freddy (Laurence) have worked together longer now, and are improving all the time..."

"His voice has made a big difference," adds John pointing his half-empty glass at Patrick. "I know it's given us a lot more power."

Looking back, and we should have two different perspectives here, was the debut a bit too soft, too melodic? "No, I don't think so," answers Patrick who can view it from the outside. "That first album shocked a lot of people. It was a bit of a long shot, meaning that there were the roots of something there, but the band were not really seasoned enough to make that album. The producer (Dirk Steffens) did a great job on the debut, but he was listening to a young, new band and also pandering to major record company dictates - now that is the exact opposite of what happened this time around. Here was now a band that knew what they wanted, a producer that agreed with them, and a record company that was prepared to keep schtum."

"On the first album we planned nothing" reflects John. "We went into the

VITAL SIGNS



studio without a bass player and came out with one and an album y'know?"

And so that was that. As so often happens on a successive release the bands' image changes somewhat. CHINA looked in 1988 like ICON did in 1986 - all kind of futuristic and made up, yet 1990 sees them in ripped denim, hardly any make up and with 'normal' as opposed to 'big' hair. Why? "It's honesty again, Dave," replies Patrick. "Let's just be as we really are."

"I also think," adds John, "that the image did help us in the beginning. Coming from Switzerland it kind of made us more famous with looking like that. I mean we got the record deal by winning a music competition! We were against every kind of band - from rock to folk, and if it had not been for the image setting us apart from the others, and the kids really going for that image (The band were originally hailed as the Swiss MÖTLEY CRÜE!) the we wouldn't have ended up with Phonogram I don't think."

And, funnily enough that album went on to sell over 100,000 units - no mean feat for an obscure Swiss band that only ventured briefly into Germany (with VICTORY, and later with BONFIRE) outside their own territory to play. However, CHINA are not a band to wrest on their laurels: "We know it's been two years since that first album came out" states Patrick. "And we also know that many journalists had already written our epitaph (Indeed I had begun to wonder if the band had disappeared, especially after hearing rumours that they had been drop-

ped!) so they were all shocked when we bounced back with S.I.T.S..."

"Do you know that inbetween the two albums there was not another single band to come out of Switzerland?" states John. "Which helped because people were hungry again. Proving that we went Gold in six weeks, and after three months we're still in the Top Ten!"

As both John and I said earlier much of the success of the latest platte can be attributed to Mason's excellent vocals - so just how did he come to join CHINA? and, first of all what happened to Math? "The same old story I guess," replies John, "of someone just not being able to handle touring. Coupled with that we became increasingly at odds over direction - Math wanted us to use QUEENSRÛCHE as a role model, but no-one else did, and so after a while I asked him about all of his 'problems' and he agreed that he wanted to leave - which he did."

"At first I tried really hard to replace Math with someone from Switzerland, because it was really important for us to remain a Swiss band. We didn't want to face a mentality problem, or come up against a language barrier or whatever. But, having said that I knew we had to get someone that could speak and write in English - which Math couldn't. After a while I tried to get in touch with a guy named Patrick Mason who I'd seen in a Swiss band called CROWN, but had heard that he was now in America with a band called FAST FORWARD."

"Funnily enough," continues Patrick I was at one of their big shows in my home town, but had to leave just before the end - meaning that I missed John coming looking for me. To cut a long story short I thought they were brilliant and eventually we met up, they offered me the job and so I packed in my solo deal and joined them."

Besides Patrick, I would also suggest that your procurement of Producer Stephan Galfas has done much to enhance your sound. Do you agree? "Absolutely," replies Patrick, immediately. "We owe a lot of that to the record company who gave us the responsibility of finding whoever we wanted. They said once we'd chosen they would sort it out. So we sent demos out and first of all, because I'd worked with him for two years, we had Bruce Fairbairn - but the timing was wrong because he had to go begin the AEROSMITH album. Next in line was Stephan..."

What did you like that Stephan had done? "Well, he'd worked with John Waite - someone I respect, SAXON..." begins Patrick.

"He's worked with so many different projects and styles," adds John, "that we knew he would be good to help CHINA find their own style. He was very open minded, and that was perfect for us."

(Many of you thrashers out there should also know Stephan from his work with ONSLAUGHT on their magnificent "In Search Of Sanity" opus, in fact Steve Grimmer sings b.v.s on the CHINA album!) Looking at the album sleeve would I be correct in thinking that Stephan is more than just a producer to CHINA now? "Yeah. He now manages us," admits Patrick. "Basically after working with the band he decided that he wanted to work with the band on a longer term basis. I think he was fed up of working with people who went down the pan because of weak management. He manages us with Nigel Thomas (YNGWIE's Manager) and the two of them are doing a great job for us now - as you can see!"

Certainly. Bearing in mind that Switzerland has only produced thrash bands of late and that the likes of KROKUS et al have disappeared how does it affect the band that there is no home grown competition? "Mmm, good question. In one sense it makes it very boring because there is no scene. That was why we recorded the album in the States, because there we were confronted with big names. We made ourselves believe we had to compete directly with the likes of SKID ROW et al and that was great for us," replies Patrick.

Do you ever think that because you're Swiss you're not taken as seriously as, say, an American band? "In many respects we're seen as freaks. Ah you're Swiss, so you must speak Swedish... - some people just don't have a clue y'know?" sighs Patrick. "But in another sense, and we particularly noticed this in the States, it gives us an edge. People are there to be surprised and to be impressed, and maybe because they haven't come to expect much from Swiss bands they're blown away by us..."

And after seeing CHINA live I can fully appreciate why. Here are a band that are set to break out of Europe in a big way. They have recorded the album that will carry them forward, and they are now working hard on the road. They have a great team behind them and, if you know what's good for you, then you'll get behind them too. The sign's not only in the sky - it's written on the wall... ■

■ San Francisco's **SADUS** have now officially signed a worldwide recording agreement with Roadrunner Records. Their second full-length effort, "Swallowed In Black", is currently being recorded at 'Frisco's Fantasy Studios with producer Michael Rosen (FORBIDDEN, VICIOUS RUMORS) and will contain the following cuts: "The Wake", "Last Abide", "Good Rid'nz", "In Your Face", "Oracle Of Oblivion", "Black", "Falese Incarnate", "Arise", "Man Infestation", "Powers Of Hate" and "Images". According to bassist Steve DiGiorgio, "the new material is more intense and mind-blowing than anything we've done in the past." Surprise, surprise!

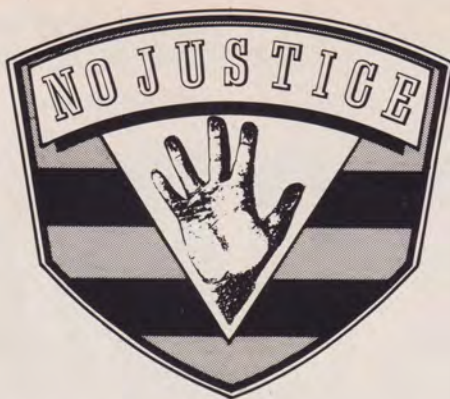
■ The UK's very own **NAPALM DEATH** are at Florida's Morrisound Studios with producer Scott 'Moron' Burns working on their latest studio LP, tentatively titled "Harmony Corruption". The album - the first to feature vocalist Barney and American guitarists Jesse Pintado (ex-TERRORIZER) and Mitch Harris (ex-RIGHTEOUS PIGS) - is said to mark a change of style for N.DEATH to a 'more death metal' direction, containing far less 'blast beats' and a heavier overall approach. The following tracks are being recorded: "Vision Conquest", "If The Truth Be Known", "Suffer The Children", "Malicious Intent", "Unfit Earth", "Extremity Retained", "The Chains That Bind Us", "Inner Incineration", "Mind Snare", "Circle Of Hypocrisy", plus two CD-only cuts, "Siege Of Power" (a re-recording of an older song) and "Hiding Behind". By the time you read this, the NAPALM boys will also have done two shows with our favourite jungle-boys SEPULTURA in Brazil where they're said to be 'quite popular'. Look for the new LP in the Stores in August.

■ Speaking of **SEPULTURA**, the Brazilian idiots are now scheduled to record the follow-up to "Beneath The Remains" at Tampa's Morrisound Studios, with Burning Scottie again at the helm beginning in late June. Recording/mixing process will take about a month after which the monkeys will embark on an extensive US tour.

■ Toronto's **OVERTHROW** are about to go into the studio to lay down the tracks to their debut LP, titled "Within Suffering". Due to be released through Toronto's tiny Epidemic label, the record will contain the following songs: "Infection Overthrow", "Within Suffering", "Chemically Exposed", "Repressed Hostility", "Suppression", "Chaos Incarnate", "Abduction Of Life" plus two others. At the time of this writing, there is a possibility that Scott 'I need a life' Burns will produce. For more info, contact: Epidemic Productions, 1920 Ellesmere Road, Suite 104-363, Scarborough, Ontario, CANADA M1E 2W7.

■ Word has it that the next **DARK ANGEL** opus will be produced by none other than Terry Date, the man behind the most recent OVER KILL, METAL CHURCH and PANTERA LP's. The band have just completed a series of gigs in support of their "Live Scars" EP and expect to record the new album this summer.

■ Further to our report in the last issue, ex-DEATH guitarist James Murphy has now been confirmed as the new **OBITUARY** guitarist. He will be joining the band at Morrisound Studios this month as they complete work on their second LP for Roadrunner, "Cause of Death".



UNDERGROUND METAL NEWS FROM ACROSS THE ATLANTIC



■ Florida's **ATHEIST** are in the process of writing material for their second LP, to be recorded later in the year. Early songtitles include "Enthralled In Essence" and "The Formative Years". According to rhythm guitarist/vocalist Kelly Shaefer, the new tracks are 'more original and technical but still very heavy and typical ATHEIST'. In the meantime ATHEIST's debut, "Piece Of Time" has yet to see a US release. Let's hope something will be worked out real soon.

■ As you read this, Montreal's **VOIVOD** will be in the midst of a brief support stint on RUSH's Canadian and US West Coast playing to sold out crowds everywhere. Should be interesting.

■ New York's **SAVAGE THRUST** have finally disposed of vocalist Mike Smith after a couple of years of trying to get a decent record deal. The group have recently issued a self-financed cassette-EP "Eat 'em Raw" (featuring Mike) and are presently searching for a replacement.

■ Staying in Toronto, underground veterans **MAL HAVOC** have just completed work on their debut LP for Epidemic Records, the same label that is handling OVERTHROW. More info can be obtained from the Epidemic address listed elsewhere.

■ Based on recent reports, it appears that San Francisco's **BLIND ILLUSION** have now broken up. No word yet on what the ex-members are currently doing.

■ By the time you read this, Montreal's **OBLIVEON** will have signed a recording deal with England's Active Records. The first LP under the agreement, "Fiction Of Veracity", is due early this summer and will contain the following seven cuts: "From This Day Forward", "Fiction Of Veracity", "Droidomized", "Chronocraze", "Imminent Regenerator", "It Should Have Stayed Unreal" and "Access To The Acropolis" (an instrumental). For more info, write to: OBLIVEON c/o Nancy Charland, Succ. Jacques-Cartier, P.O.Box 21004, Longueuil, Quebec, CANADA, J4J 5J4.

■ Boston's **WARGASM** have just completed a brand new 3-song demo tape which they're currently shopping around in hopes of getting a new record deal following their recent falling out with Profile Records. The three tracks - "Blood Flood", "Dead Man's Smile" and "Ugly Is To The Bone" - are typical WARGASM with nothing fresh or new to offer that wasn't already covered on their "Why Play Around?" LP. It's OK, but special it most certainly isn't. Oh, well....

■ **SACRIFICE**'s long-completed third LP, "Soldiers Of Misfortune", is now scheduled to be released in Canada through Diabolic Force/Fringe in August! This will mark no less than three full years since the release of the group's second offering, "Forward To Termination". SACRIFICE have recently shot a promotional video for the title track in Montreal and are currently looking to secure a US and European release for the LP (sometime this century, boys?).

■ Former DEATH-sters Rick Rozz (guitar) and Kam Lee (vocals) have now officially rejoined forces in a new outfit which they hope to name after their previous post-DEATH project, **MASSACRE**. However, it appears that current DEATH drummer and former MASSACRE member Bill Andrews owns the rights to the name and will sue if Fred and Barney (Rick and Kam's real names) go ahead and use the moniker. We'll keep you posted.

■ **MIND FUNK**, the New Jersey band that features former CELTIC FROST drummer Reed St. Mark, is said to be on the verge of signing a deal with Epic Records.

■ New York's **HEAVY RAIN** (formerly THE CRUMBSUCKERS) are presently shopping a brand new five-song demo tape to various major and independent record labels in hopes of landing a deal. Having heard the recordings, I can safely say that if you're expecting to hear something akin to the CRUMBSUCKERS two albums, you're in for a surprise. The material present on the tape is rather typical, safe, cliché, straightforward hard rock/pop that is practiced by a million other bands in the US right now. I don't know what happened, but I for one am disappointed. Boys, let's get back to reality, shall we?!

■ Pennsylvania's **BELIEVER**, the band behind last year's impressive "Extraction From Mortality" debut, is presently working on new material for their second full-length offering. If it's as good as the tracks on "Extraction...", it should prove to be a brutal follow-up. Look for the feature on these guys in these pages very soon (right, Bernie?).

■ California's **HOLY TERROR** are presently without a record deal, following Roadrunner's decision not to pick up the option on the band's previous multi-LP contract with the label. No word yet on whether there are any other companies interested in the act.

■ Miami's **CYNIC** is currently shopping a brand new 3-song tape to all the labels in hopes of getting signed. With their biggest claim to fame thus far being that guitarist/vocalist Paul Masvidal occasionally sits in as DEATH's second guitarist whenever they need him (as is the case of their 1989 Mexican shows and recent Florida performances), CYNIC are an able act on their own, delivering aggressive thrash metal that is highly musical as well as thoroughly thought-out. While the three songs present herein lack that special spark that separates the great bands from the mere average ones, it most definitely suggests that CYNIC have the potential to develop into a band to be reckoned with. Containing cuts that are not overly catchy or filled with great, mind-boggling riffs, the tape is at least a breath of fresh air compared to all the other garbage that is out there right now. Not a death metal act, CYNIC play energetic, powerful thrash metal that should be checked out by all thrashers. For a copy, send \$5.00 (US) or \$5 (elsewhere) to: CYNIC, P.O.Box 430114, Miami, FL 33143, USA.

■ If any bands wish to be included in the future editions of "No Justice", send your recordings (plus a photo, if possible) to: "No Justice", P.O.Box 4241, College Point, NY 11356, USA.

BORIVOJ KRGIN



Any bands who wish to be included in "Demolition" should send a tape, photo and full band biography to: METAL FORCES, Suite 16, 46-48 Osnaburgh Street, London, NW1 3ND, ENGLAND.

If demos are available to the public please give all relevant information including cost of postage to foreign lands.

TORTOISE CORPSE



I'd begun to think that Welsh combo TORTOISE CORPSE had called it a day until they recently sent me "Psycho-Taffs", their second demo and a great follow-up to the debut I reviewed ages ago now. It's a six song package with the 'CORPSE' sounding better than ever and they really have developed on their original style since I last heard them. At the time this was recorded the band were actually minus a drummer, and have now added sticksman Ivanhoe to their ranks. Curiously, I rather like the results they've achieved by using a drum machine! All six cuts steam along with a precision seldom seen or heard from more fallible human skinbeaters.

I must say that Tony Calverts growling continues to take some getting used to, but he uses it to good effect, especially on first track "Psycho-Taffs" itself, and along with Tim Hamill's unusual guitar flair and brother Steve's bass valiantly chasing that ramaging drum machine, the threesome sound in fine form. Hamill's leadwork often sounds very influenced by more traditional players, and it's this blend between that and those thrashy pace changes which makes the song so different.

"We Kill" is less vociferous, and more in the standard metal mould, but it's catchy enough after a couple of plays. "Peace Off" meanwhile, rides into the sunset in a blaze of speed sounding like RUSH on amphetamines. Sadly over on the flipside the results aren't so good, and neither "In Gods Name" or "Efnisien" can be considered ground breaking. Here, more than anywhere else, I got the feeling that Calverts vocals could do with some toning up, but if this demo is any indication of what we're to expect on their soon come album, "Total Head Removal", then I'd advise you check 'em out for a blast of heavy metal with a largely unorthodox bite to it.

You can contact TORTOISE CORPSE for more info at: 35 Old Castle Road, Llanelli, Dyfed, SOUTH WALES.

ROB CLYMO

INOCULATE



Formed in late November of 1988, London based thrash outfit INOCULATE are currently touting this, their first demo, around, although its apparently been in the can for several months now and I should imagine the band have since moved on somewhat. Recorded at a time when they were a quartet, the line-up features Alan Ward (vocals), Mark Aitken (drums), Paul Nelso (bass, who replaced original member Jim Hart just prior to the demo) and Andy Jenkins (guitar). Andy, who's now on rhythm, originally laid down the solos featured and the band have recently made their latest addition with Mike Woods now joining on lead guitar.

It's not a mind blowing start and the four songs contained often sound very underproduced, but enthusiasm, coupled with obvious musical competence holds the tape up during those lulls in the sound quality. "Wrongly Accused" underlined the strong emphasis INOCULATE choose to place on crunchy, muscular riffing and aggressive vocals, all prized into snappy structuring that's Bay Area-reminiscent on odd occasions. Along much the same lines are a slightly typical "Contagious", the exuberant chugging of "Dream Quest" and sturdy title track "Product Of Slavery". INOCULATE do need stronger, more unique material, if they're to make serious headway, but with a better budget, less intrusive drums and, at times, excessive outside influence trimmed off, future tapes could see 'em move onto better things.

The demo can be obtained, along with further details, from: INOCULATE, 21 Miskin Road, Dartford, Kent, DA1 21X, ENGLAND. I've got no information as to its price.

ROB CLYMO

ARENA



Quality melodic rock is about the only term that justifies the ARENA sound. A most impressive little package from the States that speaks volumes for the quality of the material doing the rounds out there.

With a line-up that features Matthew Bruck (guitar), Jamie Laren (vocals), Mike Portugal (drums), Joey Regets (guitar) Rodney Rocha (bass), ARENA are most definitely from the melodious end of the spectrum. Citing influences as diverse as DURAN DURAN to VAN HALEN, ARENA go for the kill immediately with the classy "Feel My Fire" that displays the talent of vocalist Jamie Laren and shows the over-all talent inherent in the band.

And if "If This Is Love" and "People And Places" don't strike home as instantly likeable tracks, although neither are less than quality material, then the closing track is superb. "Rock On", as well as being the heaviest that ARENA offer, is both instant, likeable and hits a perfect groove with the listener.

I'm not too certain what the current vibe is Stateside, but ARENA show that when it comes to great AOR, America still really knows where it's at. If you enjoy the harmonious sounds that the likes of GIANT and BAD ENGLISH come up with, then check out ARENA as soon as possible.

Contact: ARENA, 5131 Denny Ave, Suite 3, North Hollywood, CA 91601, USA.

JERRY EWING

MEGORA



Spurred on by the success of fellow countrymen POLTERGEIST, Swiss quartet MEGORA have just put out their first demo, and pretty impressive it is too. Although it's mastered by V.O. from the said band POLTERGEIST it manages to take a step back from being like them and I'm happy to say that the band gives a very creditable performance.

Formed as SPIT in 1987, MEGORA is still quite a new outfit, but Piotr (vox, guitar), Toni (guitar), Jölle (bass) and Tommy (drums) have already opened for HADES and look set to create quite a stir in future months. Main things to lookout for is the production which is superb, and the consistency of tracks like "False Game", "Suppressor" and "The Fog" where the band equip themselves very well with strong varied guitar runs, a strong bass and a powerful drum sound.

MEGORA came to London in 1989 to play here and I believe the effects are still being felt, so I should pay close attention in 1990/91 because this band could well be going somewhere. The demo is available in the meantime for £2.00 from: Extreme Management, 102 Stockwell Road, Stockwell, London SW9 9HR, ENGLAND (Please include S.A.E.).

MIKE EXLEY

STATE OF SHOCK



STATE OF SHOCK may not sound like an exactly wonderful proposition if you take much notice of their predictable monicker, but let's face it, there isn't much to choose from in that department these days, is there? Musically though it's a far better situation and this Newcastle-Upon-Tyne quintet are really rather good. They're a band who've apparently played regular shows since forming just over two years ago now, and it's obviously been an immense help judging by the tightness of their overall sound on this debut tape.

You'll certainly be able to find plenty of plus points in the material here, with one of their strongest areas lying in skillfull, efficient riffing courtesy of guitarists Mark Robinson and Andra Butlet (who, incidentally, contributes some sparkling leadwork to boot). STATE OF SHOCK are also blessed with an intriguing frontman, Paul Hewitson, whose vocals, for some strange reason, remind me of a Brit-style Mustaine! Perhaps it's the way he seems to leer into that mike! Whatever, with the line-up presently completed by drummer Ronnie McClean and bassist Graham Williamson, the overall result is a very together sounding blast of melodic heavy metal with a complimentary aggressive edge running right the way through.

Brisk into "Twilight" sets the scene, followed closely by the barbed "State Of Shock" itself. "Living Nightmare" however, is where the five make their mark felt most, and this one, along with "Messenger" comes across as a kind of fusion' one part Brit style heavy metal and one part American thrash. Helped also by a production that's sharper than a knife edge, the delivery is on the whole very proficient indeed. "One Last Breath" sees the band trying their hands at some tape effects but it only half works, and so it's down to closer "Final Betrayel" to round things up in a much better fashion.

Not at all bad for a band with such a limited history. Their straightahead, but occasionally quite involved, feel captures an all over presence not dissimilar to the way OVER KILL go about things, but as I've said, remains overtly British at the self same time. The demo is available for £2.00 UK from: Graham Williamson, 1 Ashdale Crescent, Chapel House Estate, Newcastle-Upon-Tyne, NE5 1AT, ENGLAND.

ROB CLYMO

CIRCUS



Some way down the line now, I'm pleased to report that Manchester's CIRCUS are *improving* all the time. On this their third demo (of which I think only one was made available to the public) the band have managed Pete Tuatara's vocals finding their *groove* at last, and making for a far more measured delivery.

Guitarist Si Johnson too has always impressed me, his work hear far more original than on the bands' previous offerings. He is a smooth, yet excitiner ably backed by the quality rhythm section of bassist Alex Rigby and drummer Mark Powell.

One big improvement, and this is a lead that all British bands that employ keyboards should follow, is in the role of keyboardist Dave Freeman - which has been carefully castrated to embellish rather than drown the songs - working particularly well on "Call My Name".

CIRCUS have done the business this time with a well packaged, well recorded and extremely professional demo that *should* be the last step towards greater things. I hope so. Write to: CIRCUS 43, Viscount St, Rusholme, Manchester. M14 5UH. England.

DAVE SHACK

ROUGHNECK



ROUGHNECK are a Staffordshire based band comprising of James Graham - vocals, Tim Sharrat - guitars, Jez Griffiths - bass and Craig Egerton - drums. They also happen to have an impressive demo tape going around at the moment.

The first thing that struck me on listening to the tape was how sleazy ROUGHNECK sound compared to their biker leather image. After a few listens though the sleaziness tends to disappear and other styles can be heard. This is definately a rock 'n' roll band though.

As for the songs themselves, "Give or Get Out" is a fast paced, well constructed tune with a great catchy chorus whilst "Suzie Blue" is a real rock n roll number with some impressive guitar work from Tim especially during the unusual solounding solo.

"Better Off Dead" is probably my favourite song on the tape showing James' voice in its full impressive form. "Sweating" is slightly weaker having no real hook line but it is still listenable. "Dying Day" closes the proceedings nicely, bringing the whole tape back to its opening strength.

They may not be perfect yet but ROUGHNECK certainly have something there. Given a bit more time and experience I think that we'll be seeing a lot more from this band.

ROUGHNECK can be contacted at: JPH Productions, 45 Bells Lane, Boney Hay, Burntwood, Staffordshire WS7 8PD, ENGLAND.

CERI REYNOLDS

SWEET F.A.



My first and indeed only encounter with SWEET F.A. (no relation to the US mob) in a live situation came at the end of January when they supported melodic superstars GRAFFITI down at The Marquee. There, they actually took me by total surprise. So much so, I went backstage and got myself a copy of their latest demo.

Coming from the Oxfordshire area (and picking up quite a bit of local interest) the line-up comprises of vocalist Matt Black, guitarists 'H' Sladen and Dino Baigent, bassist Dan and drummer Chris and they have quite a worthy six-track demo under their belts which is colourfully packaged.

"Devil In Me" opens and sees Matt veering into Dee Snider territory giving the opener a bit of a TWISTED SISTER-feel to it. Next up, "Hold On" drives its way down an AOR road, and with the backing vocals of session singer Suzanne Wolfe, develops into quite a likeable soft rock toon. "Ride The Wind" closes the first side and takes up the more heavier feel again.

Over on side two, "Shakin' It" stands out as the strongest song by far and prompts me to say that, all in all, this demo package shows me that SWEET F.A. have some imagination, variety and surely now won't be taken as just another 'cheapskate' British act.

The band are currently searching for promotion, management and publicity. Write to: SWEET F.A. c/o 38 Richens Drive, Carterton, Oxon, OX8 3XU, ENGLAND.

RICHARD THOMPSON

BRADMAN/SIKES



A bit of a strange one this, but because of it's current interest and exclusivity I'm sure you'll forgive me for it's inclusion. You see Jesse Bradman has here produced a demo of stunning proportions that will have most melodic rockers/AOR-sters in raptures. Just in case you didn't know Jesse Bradman has a pedigree the length of my arm - his last project being with NIGHT RANGER on their criminally overlooked "Man In Motion" album and before that working with such luminaries as EDDIE MONEY, TAXXI and ALDO NOVA!

Kicking off with the powerful, yet melodic "Say It Ain't True" we see that Mr Bradman has certainly not lost his touch. Alongside him is the precise, powerful bass playing of ex-BOSTON man David Sikes who provides extra fluidity and is an invaluable asset.

This demo is sure to remain exclusive as Bradman is now linked with ex-NIGHT RANGER man Jeff Watson and a whole host of big names from the world of quality melodic rock. For further details please contact SMI. 33 Mandarin Place, Grove, Oxon. OX12 0QH. ENGLAND.

DAVE SHACK

STYGIAN



Having enjoyed the previous output of this Chicago based quintet it was therefore a pleasant surprise to receive this, their latest six track tape, produced by none other than David T.Chastain. Darned good stuff it is too, with STYGIAN reinforcing their heavyweight sound yet further with all the usual salvo's of hard-nosed riffing and leadwork, wedged admirably in me searing tunes. The title track itself "Seconds 'til Death", is a ravenous, though nevertheless catchy affair, with those stealthy six string displays from guitarists Mike Delmore and Bob Allen. And, of course, there's the formidable vocal edge oaddition Gary Golwitzer to contend with, a guy who's a fine repalcement for the now departed Jamie Sarno.

"Fly Or Die" is the bands punchy follow up, and like the first time, offers plenty of attack and contains the sort of youthful energy thrash had in its infancy. As is the case with all STYGIAN songs, the number has a real sweat-drenched anthemic feel to it. "Flames And Fire" is another tirade of power metal, with again careful attention being paid to melody, something the band have always integrated into their material and a factory which makes for far more memorable listening.

It could be argued STYGIAN don't offer much in terms of originality, and while I'd say that's true to a certain degree, it's the overall execution I like most about the above three songs. On the flipside there's the re-recording of the adrenalin crazed "Lead Foot", along with "Hope Not War" and "Earthly Homicide", all numbers from the band's '88 demo. Benefitting from their revamped rhythm section, with ex-TROUBLE man Dennis Lesh now hitting the skins alongside bassist James Harris, STYGIAN are steadily gaining an undeniable sound of their own, with the trio of oldies sounding stronger than ever.

An excellently packaged and produced tape and an essential aquisition for the discerning fan of power metal, and it can be yours by writing to the band at: P.O.Box 476933, Chicago, ILL 60647, USA. Drop 'em a line first because I have no details as to the tape's price.

ROB CLYMO

THE RAIDERS



Birmingham based band THE RAIDERS have been making quite a name for themselves around the Midlands and their reputation is spreading further afield even as I write.

The band comprises of Bronco - vocals, Acka - bass, Ian Darby - guitars and Stevie B - drums. Their 3 track demo consists of some fine tunes in the rock n roll/blues vein with more than a hint of The Cult about them.

Opening track "Give Me Some Time" shows vocalist Bronco in fine form with the production being clear enough to make the most of some well placed backing vocals. "Running Wild" shows a heavy Cult influence in both playing and vocal styles, especially during the chorus. Ian Astbury eat your heart out!

The closing track, "Slow River" is a very slow, blusey number which owes a lot to Ian Darby's nicely understated guitar playing.

THE RAIDERS are one of the hardest working bands around and will most likely gig in most areas before the year is out. If you haven't caught them yet I suggest that you buy the tape so that you know what you will be letting yourself in for.

Contact: THE RAIDERS, 29 Raymond Avenue, Great Barr, Birmingham B42 1LX, ENGLAND.

CERI REYNOLDS

Q LAZZARUS



Fronted, aptly enough, by the multi-talented and enigmatic New Jersey born vocalist Q-LAZZARUS, this London based four piece also comprises of guitarist Mark Vincent Barrett, ex-NINA HAGEN bass player Jon Baby Bouillot and drummer JP and have created quite a stir in the capital not least due to Q's exuberant character and impressive vocal talent.

Having previously worked in production, and done session work (including working with CHRISTOPHER CROSS) and written for soundtracks, Q is also an accomplished keyboard player to boot, and she formed the band in 1988, since which time they've been gigging constantly.

This three track demo goes a long way to presenting Q as a leading female light in the heavy rock world, although I must admit that the rest of the band at times leave something to be desired. Opening cut "It Don't Mean Nothing", a catchy up-tempo rocker does suffer from a poor over-all band sound, and it's left to Q to save things with a very impressive vocal performance. The ballad, "Jessie" is a very powerful affair, and the stand out track, whilst "Mamma Never Said" is another good rocker, with great vocals but an appalling guitar solo at the end dampens the over-all effect.

Q herself shines well above the rest of the band, and dare I suggest she begins to look else where for better backing musicians. Whatever, Q-LAZZARUS should be checked out immediately, either live or on tape if only to discover for yourself the already awesome talent that is Q-LAZZARUS the vocalist.

Contact: Q-LAZZARUS c/o 70 Fellows Road, London NW3, ENGLAND.

JERRY EWING

READERS DEMO CHART

- | | | |
|----|----|--|
| 1 | 2 | Only Shreds Remain - NIHILIST (Sweden) |
| 2 | 4 | Fiction Of Verocity - OBLIVEON (Canada) |
| 3 | 6 | Demo '89 - ARTILLERY (Denmark) |
| 4 | 3 | Beyond - ATHEIST (US) |
| 5 | 2 | Into The Void - OBLITERATION (UK) |
| 6 | 7 | Mindstorm - ZEITGEIST (UK) |
| 7 | 9 | The Cross Of Tormentation - MEZZROW (Sweden) |
| 8 | 13 | Portrait of KAOS - TERRASPHERE (US) |
| 9 | 5 | Words That Echo Fear - AFTERMATH (US) |
| 10 | 12 | Necrology - DEMOLITION HAMMER (US) |
| 11 | 10 | Symphonies Of Sickness - CARCASS (UK) |
| 12 | 8 | Demo '89 - EPIDEMIC (US) |
| 13 | 11 | Living In Pain - TYNATOR (US) |
| 14 | - | Lord Crucifier - LORD CRUCIFIER (UK) |
| 15 | 16 | And Justice For All - SOLITUDE AETURNUS (US) |
| 16 | 20 | No Life 'Til Leather - METALLICA (US) |
| 17 | 17 | Friends Of Insanity - RESENTMENT (UK) |
| 18 | 15 | Internal Corrosion - OBLITERATION (UK) |
| 19 | - | Ignorance - IGNORANCE (UK) |
| 20 | 14 | Arcane - ARCANE (US) |

The METAL FORCES READERS DEMO CHART is compiled each month from votes received by readers listing, in order of preference, their current Top 5 favourite demos, giving 5 points to the first choice down to 1 point for the fifth. Send your votes for the next Readers Demo Chart to: METAL FORCES, Suite 16, 46-48 Osnaburgh Street, London NW1 3ND, ENGLAND.

THE LONE
VOICE OF HARD ROCK FROM
THE BARREN THRASH WASTELANDS
OF GERMAN'S INDUSTRIAL NORTH:

STS 8 MISSION

The Mystery of Time



The Mystery of Time

-a powerful and straight
Heavy Metal album-
Now available as
LP: AH 011 / 031 L
CD: AH 011 / 031 C

Also available: - MEKONG DELTA - PROTECTOR
- HOLY MOSES - SACRED CHAO - ACCUSER -
- CALHOUN CONQUER - LWS Inc. - SIREN -

ATOM

ATOM H is a division of
MAJOR INTERNATIONAL



Bahnhofstraße 35 · D-5810 Witten
Phone 0 23 02 / 24 00 6 - 07
Fax: 0 23 02 / 2 34 00

ATOM H & AAARRG RECORDS are distributed by:
REVOLVER DISTRIBUTION LTD

3 Dove Lane, Bristol BS2 9HP
Tel: 02 72-54 00 04 Fax: 031-66 24 46 3



OVERLOAD

Phew, a timely return for this column if the mountain of tapes I've just waded through is anything to go by, and although standards vary immensely on all those featured, it's good to see plenty of hopefuls out there willing to have a go. In which case I'd better crack on with it, the first stop being Ireland and **PANIC**, an illustrious four piece thrash outfit from Belfast who're just about spot on in every department. That goes from excellent packaging on their six song tape, right through to the heavyweight music on offer. Occasionally straying into slightly derivative territory by aping the likes of **MEGADETH** and **SLAYER**, this is nevertheless, sterling stuff with the quartet doing everything so well and combining it with a feel of their own, it's difficult to lodge complaints.

SYRA KATUL



Meanwhile, and back on the mainland, you'll find a two song demo available from oddball South Coast metallers **SYRA KATUL** worthy of a listen. "Left to Crawl The Earth" strides along nicely on a crisp production, although I'm not a great fan of Paul Parry's harsh, sometimes quite shrieky, vocal approach. Musically however, it's not bad solid state metal. Better still is the pacier "Order Out Of Chaos", but it has to be said that after a couple of plays I was left feeling that both would benefit from more attack.



The same could perhaps be said for Northumberland's **BAD SAMARITANS**, another bunch who need to watch they don't veer into the realms of the pedestrian. Citing influences such as **AC/DC**, **THE ALMIGHTY** and **THE CULT**, their two song tape is a pretty reasonable attempt with the emphasis on short, snappy and infectious tunes. "Stargazer" has a definite touch of **THE ALMIGHTY**, while "Zulu Creation" is an amalgam of the above three boogie merchants and the pair bode well for the future, just as long as the four piece can adapt a little more of their ownity.

A three song affair from Oxon's **DYING BREED** shows a similar level of promise, but again, this high energy four piece have a way to go in terms of originality. Check out the song "Initiate To Desecrate" for ample proof, where the band steam along making very familiar sounds. Mind you, at least they're not making the mistake of trying to be over clever, dispensing lengthy, simplistic thrash with a beefy bottom end sound. Sorta **SACRED REICH** in terms of basic structuring with a deathly undercurrent, especially in those Angelripper style emanations from singer Tim Chilton.



Currently available over in Suffolk is a four song tape from **TARANIS**, who, for a first attempt, have delivered the goods in terms of packaging. Unfortunately the songs themselves offer little in the way of comfort and basically sound rather unconvincing. Okay, on their individual merits the foursome produce average semi-thrash which has the tendency to plod along in places. Still, it's something to build on I guess.

Right, with the UK side of things wrapped up I must give a quick mention to Canadian quartet **LEPROCY**, the thrashers who released their respectable "Brutal Occupation" demo a while back. I've since been able to hear some new material in its rehearsal stages and can reveal that songs like "Fear Of Heights" and "13th Floor" sound much more mature than before, so watch this space...

Moving Stateside now, there's the not so hot (in fact, quite tepid actually) **LUNACY**, nutty Texan's who rely far too much on over simplistic hardcore style powersurges. Harnessed to a thin production sound, their ten song tape isn't too clever at all. Rather limited and one dimensional, and I suppose a fair comparison would be fellow Texan's **DEAD HORSE**, regarding the band's penchant for madcap imagery. Sorry, but I found it all a bit monotonous.

Slightly better are **MUTILOUS MUCOUS**, a charmingly monickered project located over in California, formed by Manny Bravo, who enjoyed a brief stint playing bass with **HEATHEN** I believe. Anyway, together with drummer Adam Splattum, the pair have completed a four tracker which blazes along in true razor sharp thrash fashion. It must be said though that they really need to complete their line-up if they want to be taken seriously. So if you think you might fit the bill, be it in a singing, bass or guitar playing capacity, then drop 'em a line.

Also from sunny California are **RASHIN**, a five piece, whose debut four tracker is a healthy cocktail of speed tinged power metal with large amounts of melody permeating most of it. They've been together for just over a year, and loose edges sometimes display the fact just a tad too much, but generally this is a competent and highly vociferous first attempt.



L.A.'s **LOST BREED** still continue to struggle valiantly onward, and their latest two song tape is a definite improvement on their single which I reviewed some time ago. "Firewater" and "No Smokin' Here" are both highly credible hard rock songs with singer Gary Tocco in particular, warbling away quite nicely, although the quartet still fail to cut any real ice with me personally. That said, this is better stuff than the fairly mundane seven inchers they treated us to.



Final West Coast entry comes in the madcap guise of **F.U.B.A.R.** a Long Beach based quintet who're tooled up with some scathing Billy Milano/M.O.D. (R.I.P.) style hardcore/crossover. Caustic lyrics and song titles are sure to garner 'em some level of attention, but musically it's somewhat hackneyed fair and, along with their production, these seven songs don't represent one of the better efforts here.



Elsewhere Stateside, New York's **MAELSTROM** occasionally hint at good things to come during six musty (and not a little murky thanks to the production) attempts on their debut demo. This is occasionally over zealous tipped thrash with some interesting ideas, along with a manic Martin Walkyier sound-alike on vocals. Appealing enough, just as long as your expectations aren't too high.

Similarly well presented but somewhat erratic musically are St. Louis quartet **AXE MINSTER** (I won't even bother making jokes about carpets and the like, okay). With pained vocals, pummeling, overloud drums and an overall 'Go for it' stance, the band could be classed as thrashy by some. Much of time though this resembles workmanlike heavy metal, simply played faster.



Likewise, **DISTURBED** are yet another bunch who bang and crash relentlessly, and once again, sometimes it works, sometimes it doesn't. The Minneapolis foursome fuse metal, thrash hardcore elements into songs that rarely strike any really memorable chords with me.



I guess the same can be said for the next coupla tapes too. First one up, the second demo from Germany's **SCANDIUM** showcases a slightly tinny, not to mention rather predictable, four song collection of thrash we've all heard a million times before. I'd hoped for better, so consequently this was a disappointment.



The other is a split affair featuring Holland's **DEAD HEAD** and **LETHARGY**. Whilst the former appeals most with a nicely delivered batch of grungy power thrash, the latter's live attempt is completely frenzied with no consideration shown for any kind of pacing. A palatable collection for fans of extreme **DARK ANGEL/KREATOR/SLAYER** clones only I'm afraid.

Just time to hop back to the US for a final glance at a couple of late entries from Florida. **MALEVOLENT CREATION** are a five piece Ft. Lauderdale based outfit whose specialist subject appear to fall into the extreme/death metal category. Engineered by Scott Burns their second tape is a three tracker that's generally solid but ultimately uneventful. Hate-filled John Tardy vocal growls, some wicked riffing and a hard working drummer makes for a reasonable package, although the team need to work on their sound if longevity is the objective.

And finally, a band with a jolly strange monicker rap things up in a bizarre fashion. Tampa based quintet **THE GUFF** have unveiled a studious, well played debut outing, lacking only in any real originality. Engineered by that Mr Burns chap (again) it's quality stuff for sure, especially during the tapes opener "The Storm", with the band opting for a polished thrashy feel and including a fair amount of memorability. Not bad at all really.

ROB CLYMO

CONTACT ADDRESSES:

PANIC c/o Simon Reid, 31 Hampton Park, Belfast, BT7 3JP, N.IRELAND.

SYRAKATUL c/o Tom Coote, 21 Heighton Road, Newhaven, East Sussex, BN9 0RB, ENGLAND.

BAD SAMARITANS, 2 Hillbrow, Castle Hill, Haltwhistle, Northumberland, NE49 0DY, ENGLAND. Tape available from Rob Hunter at above address for: UK £2.00, Overseas £3.00 inc P + P.

DYING BREED, Orchard Hill House, High Road, Brightwell-Cum-Sotwell, Wallingford, Oxon, OX10 0PS, ENGLAND.

TARANIS c/o Jason Smith, 2 Denham Lane, Barrow, Bury St. Edmunds, Suffolk, IP29 5DZ ENGLAND. Tape available for £3.00 in the UK, £3.50 in Europe and £4.50 the Rest of the World.

LEPROCY P.O. Box 5164, Station 'B', Montreal, Quebec, H3B 4B5, CANADA.

LUNACY P.O.Box 967, Porter, TX 77365, USA. Tapes are \$5.00 US.

MUTILOUS MUCOUS Manny Bravo, 224 Clifton Ave., Roseville, CA 95678, USA. Demo available for \$5.00 US/\$6.00 overseas in US currency only.

RASHIN c/o Andrew McFarland, Manager, 4374 Ridgcrest Dr., Eureka, CA 95501, USA.

LOST BREED, 4323 Ventura Cyn. Ave., Apt N, Sherman Oaks, CA 91423, USA. Tape available for \$3.00.

F.U.B.A.R. 2014 Volk Ave., Long Beach, CA 90815, USA. For first or second demo send \$3.00 US each tape, or \$4.00 anywhere else.

MAELSTROM c/o Gary Vosganian, 357 Richard Street., West Hempstead, NY 11552, USA. Tape available for \$5.00 in US currency only.

AXE MINSTER 316 Carmel Woods, St. Louis, Missouri 63021, USA. Tape available for \$6.00 in US currency.

DISTURBED, "Disturbing The Peace", P.O.Box 6001, Mpls, MN 55406, USA. Demo tape \$5.00 US. 1st Lp \$7.00 US.

SCANDIUM c/o Marcus Lange, Kaiserwerthstr. 17, 4300 Essen 12, WEST GERMANY. 1st tape and this newest one available for 10DM each.

DEAD HEAD and **LETHARGY** Leeuwerikstraat 11, 8262 AH Kampen, HOLLAND. Tape available for \$4.00 in the US, 10DM or £3.00 everywhere else.

MALEVOLENT CREATION, 5373 Ft. Lauderdale, FL 33334 USA. Tape available for \$5.00 US/\$6.00 other territories. Cash or money orders payable to Phil Fasciana.

THE GUFF c/o 467 Marmora Ave., Tampa, FL 33606, USA.

FRONTLINE

D.R.I./C.O.C.

Astoria, London

This was an interesting bill because several years on it brings together the two bands who are given the credit for giving hardcore and crossover music, that they portrayed, the lift it required into a viable musical genre. But let's not forget the interim period! C.O.C. have transformed into a much stronger outfit and D.R.I. have made an excellent platform for themselves as a band who truly crosses the more cloudy divide of hardcore and metal.

Tonight though it was C.O.C. who made the biggest impact. Their new line-up was really enthusiastic, vocalist Karl Agell in particular being manic in his stage presentation and as a result their lengthy set, including only three new songs (from a new demo not available to the public as such) was very impressive and a lot more up to date than one might have imagined. A good sound especially in the guitarist department gave Woody Weatherman and Pepper Keenan a lovely stage balance and the band gelled superbly well on stage with a really professional stage show. Songs that the band featured went right back to "Eye For An Eye" and their second album "Animosity" but they had a freshness which few bands capture these days. A good balanced set ("Mad World" against "Happily Ever After" personifying that balance) really played into the hands of the crowd who had waited years for this moment.

Whether the band were nervous or not never came across and the band should receive great credit for not trying to hide themselves but putting themselves right up front prepared to take the body blow which thankfully never materialized. The new C.O.C. circa "Damned For All Time" or "Line Of Fire" is pretty mean too. Not satisfied with proving themselves on the old material the band struck out with excellent new songs and although they're slightly more restrained than classics like "I", they do show that the band is sure of a long and healthy life. C.O.C. today sound a little like a bastardized MOTÖRHEAD, Woody holding the guitar strings and bending power into every note, whilst Karl gives his charismatic vocal edge to the excellent lyrics.

Karl is a little like Kurt Brecht from D.R.I. wrapping up ideas in strongly worded lyrics but sadly D.R.I. struggled to follow the excellent C.O.C. set. Not because they were under par, the enthusiasm of John Menor in particular was very self evident, but mainly because of a totally inept guitar sound which shaved a huge slab of crunch from Spike Cassidy's excellent guitar work and confined D.R.I.'s sound solely to the stage and the manic pit in the front rows doing their best to avoid being smacked by the usual intimidating security.

D.R.I. are masters of balance live, Kurt switches speed and powerful tracks like

KURT BRECHT (D.R.I.)



"Kill The Words" and "Hooked" around superbly and works the crowds very well, but despite all that the band seemed so distant soundwise that they could have been in the sex shop next door. Spike was very muffled and the whole sound was a

poor second to the crunch of C.O.C. "Thrash Hard" was a superb track with powerful drums from Felix Griffin and excellent bass from John Menor revelling in his first London show, but D.R.I. need that rasping chord sequence in each track from Spike

and try as they could they failed to find it. Best tracks were "Slumlord" and "Beneath The Wheel" and I know D.R.I. enjoyed themselves, but for me C.O.C. were the big thrill - time to push for the big one guys.

MIKE EXLEY

QUIREBOYS

Hammersmith Odeon, London

I suspect that QUIREBOYS keyboard player Chris Johnstone is kept propped up throughout a gig to prevent him falling off his stool, thus letting the audience in on the fact that he's been asleep the whole time, such is the amount of enthusiasm he shows for the live performance.

Fortunately the rest of the band are somewhat more animate (although not too much more!) and deliver a tight, if somewhat overblown performance that keeps the little girl contingent howling with delight.

For your money you get most of the LP, including the hits "Hey You", "7 O'Clock" and "I Don't Love You Anymore" which are accompanied with cries of "Spike we love you" from not too far away, and quite a lot of older material too, including "Watching All The Pretty Girls", "Where You Been To" and the rather goodly "Mayfair" (which was a joy to hear).

All is handled in a manner that befits a Top 40 rock band, and the use of strings, backing singers and a brass section drags away from the raw quality inherent in the bands music. It's a dangerous line to take in as much as to drift too far in one way may alienate the metal crowd who have got the band this far, whilst I doubt the band have the ability to keep a hold on the notoriously fickle pop fans who made their presence so well known tonight.

Whatever, the QUIREBOYS charm, most evident in the ragamuffin style of Spike and guitarist Guy Bailey, carries them through, and you're left with an enjoyable, if safe, evenings entertainment.

JERRY EWING

D.O.A.

L.S.E., London

If you'd said to me a few weeks ago that punk was dead, I'd have probably agreed. The days of the early punk bands and the ethos they lived for was all swept away. Well, now I'm not so sure 'okay, they may call it hardcore these days, but in D.O.A. you'll still find the philosophy and despite the fact that this is 1990 you'll still find the music with an up-to-date touch.

D.O.A. certainly aren't subtle at it though, they launch into songs with energy abounding and the sheer enthusiasm they capture seems endless, yet they never lose control and early songs like "Miracle" or "Heroes" were excellent interpretations of old time punk guitar work and the power of the early punk ethos. Joe Keithley, the force behind the band's continued existence, is vehement on vocals and his strings seem possessed, Jon Card, definitely the new ace in the pack is unrelenting on drums and basically D.O.A. rocks.

The background to D.O.A.'s songs is quite easy to trace. The blues sound is wicked on tracks from their latest album "Murder", but it's not all simple stuff. Take tracks like "Africana Security", where bass player Brian takes the spotlight which show a different side too and that's why D.O.A. has so much credibility for me. A good sound and crowd participation helps of course, but the music does all the talking because it's not just the fact that the band has the up-to-date ideas or good lyrics, it's the fact that they have the energy and commitment to a fresh approach that separates them from all that was swept away. Long may they continue! MIKE EXLEY



YNGWIE MALMSTEEN

FREDDY LAURENCE and
CLAUDIO MATTEO (CHINA)

YNGWIE MALMSTEEN CHINA

Hammersmith Odeon, London

This was my first live encounter with Swiss melodic rockers supreme CHINA and I left feeling that the band had done themselves more than justice.

New vocalist Patrick Mason acquitted himself aparently well, appearing both confident and competent. His front was rewarded with a hugely supportive crowd - who seemed to recognise the likes of "Shout It Out" and "Rock City USA" from their eponymous debut.

Whilst no-nonsense drummer John Dommen and bassist Brian Kofmehl held down the back-beat it was pleasing to see

twin guitarists Claudio Matteo and Freddy Laurence stalk the stage in true Tipton/Downing or Schenker/Jabs style - something I didn't expect from a band like CHINA.

With an excellent sound mix the likes of "In The Middle Of The Night", "Sign In The Sky" and "Don't Ever Say Goodbye" rose majestically into the auditorium displaying, adamantly, that CHINA are here to stay.

Acting as some kind of an anthesis to the fast, fresh CHINA show the over long MALMSTEEN set allowed boredom to creep in on not just one, but several occasions. Now we all know that old YNGWIE loves a bit of a solo - but at least he is a showman - and a good one at that.

Throwing all the definitive shapes, and forever drop-kicking plectrums into the crowd, the man did his best, but was so badly let down by the duller than dull persona that is vocalist Goran Edman.

Even during the powerful "Queen Is In Love" the man was hard pushed to move his mike-stand. Yes! It was *that* bad, making me feel embarrassed for the man several times, not least when MALMSTEEN left the stage and Edman just stood there looking vacantly into a corner...

It is also sad that MALMSTEEN and his cohorts put on a show like this when they have such a wealth of brilliant material to draw upon. Take the likes of "Crystal Ball", "Judas", "Dreaming", "Deja Vu" and the stunning "Heaven Tonight" - all of which have the potential to make a MALMSTEEN show one of the best on the road, yet both the personalities (or lack of them!) and the perception of what makes a good hard rock show are sadly lacking.

And that is a real pity.

DAVE SHACK

ACID REIGN/ D.A.M.

Marquee, London

Looking at tonight's turn out it was great to admit being a British heavy metal fan again. Whatever certain members of the press may say British 'thrash' can still pull the crowds and judging by the performances of two bands tonight it still has potential too.

Take D.A.M. who were opening the proceedings. Finally playing this venue at the correct time, i.e. with their debut LP actually in the shops, D.A.M. were the masters of their situation. They possibly played a little safe with their standard set

but they left no rock unturned in their search for quality. An excellent sound exemplified their relaxed nature, Jason McLoughlin in particular impressing me with his handling of the crowd and the band dominated the stage a lot better than on previous occasions. The set had more depth too. "Killing Time" with its strong rhythm from John Bury and "Infernal Torment" with a strong personal performance from guitarist Elly were great touches and to me confirmed that D.A.M. live are finally living up to some of the hype. A more professional more mature approach seems to have gripped them and I hope it continues because the way they worked the crowd throughout their set should mean a much more sustained spell of success for D.A.M.'s early career than maybe a few of

their early shows had suggested.

ACID REIGN don't have it so easily and the only way I can sum up the dilemma I had when they finished their set an hour or so later is to go back and remember the early years when the band used to throw caution to the wind live and get the crowd diving and set a punishing pace to their material. It was good then, the music was fast and sometimes still is, but I feel that the stage invasions, encouraged as they seem to be, are a little behind the great gains the band musically circa their last excellent release "Obnoxious". I understand the atmosphere of an ACID REIGN live show with Kev in particular still thriving on the crowd participation as on "Motherly Love" or new track "My Open Mind", but is it really necessary to have to nearly vacate the

stage or pick your teeth out of the side of your jaw when you've just collided with someone's right foot as he flew past, to enjoy playing the music? I think not.

ACID REIGN seem very two sided on stage, Adam hugging the amps on one side with Kev making tours of the stage on the other and sometimes, as in the two best tracks of the night, "Thoughtful Sleep" and "Codes Of Conformity", it conflicts with the huge gain in musical maturity that the band present. Take H for example, his vocals have improved beyond all bounds, but he's still basically the crowds in the same way. Now some of you may still like getting dirty down the front with excellent stuff like "Life In Forms" and "Goddess" but I like to see change and although it's there in the music I'd still like to see some in the stage craft. ACID REIGN should come boring 'old' men or anything, but surely it's farcical when a good song is destroyed because there's too much crowd participation.

MIKE EXLEY

LOVE/HATE

The Borderline, London

This is the same monster I witnessed two years ago at The Whisky in L.A. a monster so ahead of it's time that that even I couldn't understand what was going on. After being reared on their Juan Croucier demos and being faced with four raging bulls, I can tell you it was a shock!

Two years on at the Borderline in England, and it all makes sense. The place is filled with the most important figures in the hard rock industry and virtually every band/ligger in London is anxious to if LOVE/HATE warrant the hype they are currently receiving. Well, I'm glad to report back that they do.

A manic instrumental opens the set with the 3 band members minus Jizzy going absolutely ape! Skid dancing round a giant crucifix concocted from Budweiser cans. According to Skid this art is known as praying to the rock gods! There is more energy being used on stage at this present moment than every other band put together. The voice arrives in the form of Jism Patrick Pearl, a voice so prominent and so breath-taking it would make the likes of Tom Keiffer and Dizzy Davidson give up on the spot. The band launch into "Blackout In The Redroom" and the liggers look on in awe.

Album faves like "Tumbleweed", "Rock Queen", "One More Round", "Mary Jane" and "Fuel" are performed tighter than a duck's arse. Then, the band make way for a few newbies, namely "My Evil Twin", "Wasted In America", "I am The Snake" and demo faves "Stony River" and "Whisky Woman". Jizzy tells us how happy he is to be in the U.K. and how appreciative he is of all the help everyone has given the band for once in an American band I think he actually meant it!

Finally let's not forget the two classic songs of the set: "Why Do You Think They Call It Dope?" and "Angel" which were performed with verve. Here were two mind-blowing songs, where power meets class intelligence - which is way out of the league of your average sledge affair.

Encoring with "Straight Jacket" Skid Rose confirmed his award of Star of the show with stage antics that could be described as way beyond lunacy. Yes, thank god there is life in L.A. beyond GUNS N' ROSES - and it's called LOVE/HATE.

KELV HELLRAZOR

ROMEO'S DAUGHTER/SWEET ADDICTION

Marquee, London

Manchester's SWEET ADDICTION were playing their debut Marquee show tonight, and the best compliment I can heap on the band is that I wish I'd have known this! Displaying a healthy cock-sure attitude and boasting a fine repertoire of songs I would hazard a guess that this talented four-piece are heading for far greater things.

To those who think they're in the know, ROMEO'S DAUGHTER epitomise all that is bad about rock music. To those, who think that some lank haired spaced out geek falling all over the stage to some sub-STOOGES grind is exactly where it's at, the powered melodic rock of ROMEO'S DAUGHTER is quite simply uncool. Yet whilst the overcoat brigade, who seem to be making far too much noise in the press of late, sing the praises of a host of supposedly hip no-hopers, it is indeed the textured AOR sounds of ROMEO'S DAUGHTER that is last getting the right recognition.

Things may have gone quiet after the somewhat lukewarm press reaction to the bands debut LP last year, but with a new single (from the new "Nightmare On Elm St 5" movie) and a pretty cool show tonight, things are once more moving in the right direction.

Soundwise it was definitely on the right track. Crystal clear and heavier than I'd have wagered, tonight ROMEO'S DAUGHTER came as a refreshing surprise, and whilst their stage-craft needs some drastic re-thinking, they most certainly proved they too can rock.

Their best moments are the heavier numbers. Opener "Wild Child" (recently covered by HEART), "Don't Break My Heart" and "Heaven In The Back Seat" (the new single) are all great AOR rockers and most definitely not the contrived twaddle as some would have you believe.

Weaker tracks are less enthralling, despite the angelic beauty of "Hymn", and I suggest that the band tread a heavier path in. Their work on stage however needs some definite pizzazz. Singer Leigh Matty may look stunning, and her sexual gyrations around the stage are indeed most appealing, but a bit more venom is needed to turn the lady into the rampaging black

panther she needs to be. Guitarist Craig Joiner seemed to have toned down his act thus making bass player Ed Poole cut too much of an unassuming role.

ROMEO'S DAUGHTER need to play the part of the rock star to broaden their appeal beyond the melodic faithful that attend their gigs. This done and the world's their oyster. The time has come to realise that in this day and age a band can't live on good songs alone. For ROMEO'S DAUGHTER half the battle is won, but the rest, as they say, is up to them.

JERRY EWING

BURNING TREE

Marquee, London

BURNING TREE enter to Bach's "Fugue In D Minor", in itself a nod towards the kind of traditionalism favoured by so many within the metal world (come on, how many bands have used that piece as an intro?), and proceed to bombard the Marquee with an appealing amalgam of CREAM/HENDRIX style heavy rock.

Vocalist/guitarist Marc Ford may look like the bass player from Sixties rejects DR. AND THE MEDICS, whilst bass player Mark Dutton cuts a figure that falls somewhere in between Jimmy Page and Myke Gray, but musically BURNING TREE offer a refreshing return to real values in music.

It's not simply a case of a dated sound or plundering others styles to make a fast buck, BURNING TREE go about their craft with a "this is what we do, and if you don't like it get lost" attitude. They're not out to make lots of instant media buddies, just to do their thing.

And that thing is one delightful sound of danceable rock rhythms. "Burning Tree", "Bakers Song", "Fly On" and "Paying In The Wind" are a delight to hear, and the whole groove was more than enough to get BURNING TREE's record company senior press officer stealing the limelight with an impressive display of dancing (yo sure is one cool dude man!).

An unfortunately small turn out suggests that the record buying public have failed to attune to what the band are into, which is a pity and suggests someone, somewhere isn't doing their job properly. Whatever, BURNING TREE were great tonight, and the sight of ex-HANOI man Nasty Suicide and DAMNED drummer Rat Scabies joining the band for the encore behoaving the whole stage brought back

glorious memories of the likes of HENDRIX and THE WHO.

Yes, BURNING TREE may evoke memories of a golden era, but given the chance, they prove they're certainly not stuck in a time warp. A fine performance.

JERRY EWING

THE BIG F/TILT

Marquee, London

Unfortunately I missed the first part of TILT's set, but what I did catch was undoubtedly a pointer towards a much brighter future.

After a woefully disappointing gig at the Hippodrome earlier this year, tonight TILT looked a much more controlled unit. New numbers like "Little Miss" and "Real Thing" showed a solid maturity that seems lacking on some of their more recent material.

However, dropping "Ride The Tiger", the title track from the bands debut LP, "IS" a mistake. They may not like the fact that it's some three years old now, but it only adds more to an increasingly impressive set.

As for THE BIG F, well, they may epitomise the current "attitude" wave sweeping America at present (and to a lesser extent England), but they certainly seemed to fall foul of their limitations tonight.

Much of the set was culled from their impressive, but not excellent debut LP, and whilst on vinyl the band whip up a furious storm of uncontrolled passion, live they tend to travel along at one steady, but uninspiring pace.

Only the overt catchiness of numbers like "Killing Time", "Doctor Vine" and "Kill The Cowboy" showed the band had real attention grabbing quality, and much of the time they sounded and appeared slightly confused and misdirected.

They weren't bad by a long shot, but didn't live up to the promise the album offered, and it was more than interesting to note the hordes of the so-called "alternative" metal faithful from the music press come dangerously close to outnumbering the punters.

They may be what the tragically hip are saying really matters, but the lack of what could be termed a reasonable crowd suggests the general public have different ideas. Still, even if they weren't bad, they certainly failed to take my breath away.

JERRY EWING

JIZZY PEARL (LOVE/HATE)



Pic Nick Matthews

MARSHALL LAW/ THE RED DOGS/ SLOWBURNER/ AMPLE CLEAVAGE/ HIGHWAY/THE ATOM SEED/ RATTLESNAKE KISS/THE WARNING/ ROUGHNECK

The Easterfest

Edwards No. 8, Birmingham

I can remember the Easterfest of '89 very clearly. A good venue, a strong selection of bands and a very enjoyable day. This year the circumstances were a little different with a smaller venue, smaller bands but with an enthusiastic crowd making the best of the event.

The problem with most festivals is that a majority of the bands have to take to the stage at a time when any self respecting rocker would be dragging himself out of bed. With this in mind, local band **ROUGHNECK** opened the festivities at the very rock'n'roll hour of one o'clock in the afternoon.

I've seen **ROUGHNECK** play before and I must admit that I have been impressed with their past performances. Today they played an absolute blinder of a set and quickly brought the audience away from the bar and up to the stage front for a better view with songs such as "Suzie Blue", "Better Off Dead" and new number "Bag Of Bones". Vocalist James Graham steals the show with his on-stage antics and between-song patter. Hecklers beware, this guy gives as good as he gets! **ROUGHNECK** are definitely a band to keep your eye on and for me they put in one of the best performances of the day.

THE WARNING on the other hand are a band with a big problem. The problem being image. To put it bluntly, the singer looks like an LA outcast, all hair and shades, who has dragged his band off the local building site on his way to the gig. Get the picture? Musically, **THE WARNING** are heavy metal in the **JUDAS PRIEST/BLACK SABBATH** mould but I'm afraid they just weren't special enough to hold either myself or the dwindling audiences attention for more than a few songs. "Losing Control", "Long Cold Walk" and **PRIEST** cover king "The Law" were the only ones that inspired me to make a note of. Granted this was the first time **THE WARNING** had played Birmingham and Brum audiences are notoriously difficult to win over, but if you ever want to try again boys you'll have to do a damn site better than this.

By contrast **RATTLESNAKE KISS** hail from Birmingham and so have already gained a strong following in the area. Their brand of glam based rock'n'roll was enough to bring most of the downstairs bar up to the front of the stage and once the band got into the full swing of things it was difficult to move.

Musically, **RATTLESNAKE KISS** have a definite glam rock edge but their music isn't as blatantly commercial as **TIGER-TAILZ** or **DOGS D'AMOUR**. Highlights of the set for me was the rock'n'roll number "Dirty Girls And Whisky" and the wonder-



fully titled "Wake Up It's Time To Die". The band were also the first to return for an encore with a medley which included "Peter Gunn" and "Wild Thing". 1990 could prove to be a good year for **RATTLESNAKE KISS**.

For London based band **THE ATOM SEED** 1990 has already treated them well with a record in the shops and a month long tour. They are not just a band, they are an experience that has to be seen to be believed. I can't remember the last time that I saw a band who put so much energy into a performance. Vocalist Paul Cunningham has already been drawing comparisons with **FAITH NO MORE** vocalist Mike Patton as he twists and jerks his way through songs such as "Dirty Mary", "Doghouse" and the brilliant "What?".

Bass player Chris Dale comes a close second in the stage presence stakes. How he manages to play the damn instrument while flinging it around the place I'll never know, but it looks pretty good. **THE ATOM SEED** are currently causing a big buzz around the country and on the strength of today's show their forthcoming tour will be one not to miss.

Local band **HIGHWAY** were up next and, compared to **THE ATOM SEED** proved to be a bit of an anti-climax. I wish that I could be a bit more positive but I'm afraid that nothing really sticks in my memory other than a bunch of average looking guys playing average sounding tunes. **HIGHWAY** aren't heavy metal, they play rock'n'roll but could ideally do with something with a lot more bite to it. "She's Hot" and "Riding On Fire" both rose above the other songs in their set as well as a good cover version of the **STONES** "Jumpin' Jack Flash". Sorry lads, maybe next time.

The ridiculously named **AMPLE CLEAVAGE** were next on stage. I'd heard good things about this band from a number of places but I'm afraid they just didn't do anything for me. **AMPLE CLEAVAGE** are getting a reputation as a bit of a joke band, indeed the lads all seem to have a good time on stage and their set is highly visual but there is a point where partying on stage affects performance to the point of becoming distracting and leaving the set disjointed and messy. Having songs with titles such as "Mr Sponge" and "Mr Splat" doesn't go a long way towards portraying a professional band. There was also some problems with feedback at one point which was unfortunate.

AMPLE CLEAVAGE seem to be becom-

ing the darlings of the underground fanzine scene but I'm afraid that they'll have to do better to convince me of their future potential.

SLOWBURNER was the band that a lot of the audience seemed to be waiting for and the group thrived throughout their set on the reaction from the evergrowing crowd. **SLOWBURNER** are an old band in every sense of the word. They play old style blues rock which never seems to die out and always has its following. They have also been playing the circuit for a lot longer than I care to remember but they have always proved popular.

From my vantage point at the back of the club the band looked slick and professional and, most importantly, looked as though they enjoyed themselves throughout the set. Songs such as "Hard To Give It Up", "Cry No More" and "Love Like A Train" rolled from the speakers like old classics, slightly reminiscent of early **WHITESNAKE** before the sell out. I was a little disappointed in a way because I had been led to believe that **SLOWBURNER** were very much in the style of blues boogie band **ENGINE**, although at the end of the set I was impressed enough to hope that the band get the breaks that they are looking for and deserve the time and effort they have obviously taken.

By now it was nine o'clock and **THE RED DOGS** took the stage to a packed out club. The band are currently making a lot of noise around the country and drew good reviews on their recent support tour with **QUIREBOYS**. **THE RED DOGS** are basically a southern boogie band in the style of **THE GEORGIA SATELLITES** although they add a slight blues rock touch to their sound.

The band come from Newcastle but sound as though they could have flown in from the Southern states of the USA for the gig. To be honest I can't really see what all the fuss is about. Alright, so the band are good but they aren't really doing anything that hasn't already been done before. "Heartbeat", "Temperatures Rising" and "I Wanna Dance" all proved popular although my favourite has to be "Eye Of The Needle", a slow ballad like number which stayed with me for the rest of the night. **THE RED DOGS** currently have a lot of major label interest in them and it will be interesting to see where the band are in a years time.

It really didn't come as much of a surprise to see **MARSHALL LAW** heading

this years Easterfest. The band seem to have become local heroes around Birmingham, although I was quite surprised to see the size of the crowd as the band only half filled Edwards last time they played there.

MARSHALL LAW have a reputation for being a hard working band and are constantly touring (I've seen them play over 15 times in one year alone) but this in the end could prove to be their downfall as in that year, precious little new material has appeared in the set. What the band really needs to do is to get some new songs out as soon as possible. Vocalist Andy Pyke could use some new stage raps at the same time! As for the gig itself, **MARSHALL LAW** started off with the worst sound of the night, all drums and guitars that sounded as though they hadn't been plugged into the amps. After this little problem was solved the band quickly got into the swing of things and reeled out the old favourites. "Under The Hammer", "Rock The Nations" and "Marshall Law" were all well received by the crowd who had obviously heard the set before. The tongue-in-cheek thrash number, which last year went under the titles of "Fuck Off" and "Salman Rushdie" appeared this year as "Fuck The Poll Tax" and "Nigel Lawson" (a little out of date but they hadn't really had time to write one about Strangeways!).

The one new song in the set, "Cry Out In The Dark", marks a change in **MARSHALL LAW**'s style being a lot heavier than the band's earlier material, almost bordering on thrash in places but returning to the commercial sound of the chorus. I'm not really too sure about the song at the moment but I'm sure that it will grow on me. The predictable encore consisted of a revamped "I Can Feel It" and the second **JUDAS PRIEST** cover of the night "Electric Eye".

MARSHALL LAW are at a crucial point in their career and the next few months will either make or break them. It's good to see the old style British metal making a comeback and if **MARSHALL LAW** aren't the band to make it, at least they can serve as inspiration to other up and coming bands.

All in all a good day, and a lot of promising bands were on show. Praise should go to the promoters of the Easterfest for actually taking the time to organize an event that is really a showcase for young bands and proof that the British music scene is still alive and kicking. Here's to the Easterfest of 1991.

CERI REYNOLDS

The last occasion I spoke to Lars Ulrich for METAL FORCES was back in May '89 when METALLICA were on the Japanese leg of their *Damaged Justice* tour. At the time there were definite plans for UK dates in November of that year, in fact Lars admits to me now that he actually had the dates there in front of him - which included two nights at the Brixton Academy in London - as he spoke to me. But as you all know those dates never materialized, leaving a lot of disappointed METALLIBangers. However, all is about to be rectified as the band are about to hit the UK for three shows at the end of May (and maybe the odd surprise appearance), a part of a short European tour before the San Francisco based quartet get down to some serious preparation for their fifth studio album.

BERNARD DOE SPEAKS TO LARS ULRICH AS METALLICA PREPARE TO VISIT THE UK TO SAY 'HELLO' TO THEIR FRIENDS

So, time once again to speak to Mr Ulrich and catch up with events in the METALLICA camp. And let's begin by finding out what happened about those ill-fated UK shows last November? "Ha! Ha! I was waiting for that one Bernard," laughs the drummer, anticipating my first question. "Well, basically when I spoke to you in May we knew that we would be continuing our tour in America right through to September before going down to South America, and we figured it would be pretty cool to end the whole tour by going back to Europe in November. Now that seemed like a good idea whilst we were sitting in Japan back in May, but come four months later, after spending the whole of the summer touring America, our mental state of mind was a little different, and to be totally honest with you, it just didn't seem the right thing to do because we were beginning to get a little fried out there."

But would it be true to say that out of all the members of METALLICA, that it was only *you* who really'd to do those extra European shows anyway? "Ha! Ha! Ha! We can't get anything by you can we. Well... y'know, METALLICA makes a decision and we stand by it, all four of us. Yeah, maybe I go a little bit overboard sometimes by wanting to play all over the place, and if a couple of the other guys pull in the opposite direction then I guess it tends to even itself out in the middle. But really we were in no fit state to come over to Europe in November. I think, if we learnt anything on that tour then it was that we should never do a tour that long again - it was really probably three months too long."

"I must add that even though we *were* pretty burnt out that I don't think our live performance suffered too much. In fact, we videoed a couple of gigs in Seattle towards the end of the American tour and looking at that footage now I really feel that that is the strongest we've ever played. I mean, you can rehearse to you're fuckin' blue in the face, but I'm starting to realize now that the best thing for a band is to just get out there and play gigs. Certainly the band that toured England in September 1988 was a lot different to the METALLICA that played Brazil in October 1989 in terms of our live

performance. So as I said, it wasn't that the actual gigs suffered, it just became increasingly more difficult to deal with the time in between."

Now after the tour you recorded a cover of QUEEN's "Stone Cold Crazy" for an Elektra (METALLICA's US label) compilation album. How did that come about? "Well, it was kinda weird. I mean, nothing against Elektra but... well, Burnstein (Cliff Burnstein from METALLICA's management team *Q-Prime*) called us up, panicking that the deadline for this project was so-and-so date, and we had to be on it because Elektra had been so good to us and all that stuff. Y'know, we were just starting to enjoy a couple of days off for the first time in nine years and we get landed with this. But anyway we agreed to go in and record a song for this album."

"Basically, it's a super-duty compilation album to celebrate Elektra's 40th Anniversary with the idea of all the big bands now on

the label to record a song from one of their former glorious bands."

"At first we went for a QUEEN song but got told that one of the alternative 700 bands on Elektra had already picked it, so we were fucked. We were left with the choice of covering something like ANITA BAKER or TRACY CHAPMAN! Ha! Ha! Then James (Hetfield) started shifting through some of his old TOM WAITE records checking out some songs that we maybe could cover, but we couldn't find anything suitable. There was also that RIOT album "Fire Down Under" which was on Elektra, but something from that seemed too much of an obvious choice. So we eventually said, 'Fuck, look, we wanna do a fuckin' QUEEN song or we're not gonna do it!' And lo and behold five minutes later the phone rings and we'd been cleared to do a QUEEN song?"

"I don't know if many of your readers are familiar with "Stone Cold Crazy" but it's a pretty heavy song. Actually, back at Sweet Silence Studios in Copenhagen when we did... I can't remember if it was "...Puppets" or "...Lightning", but they had all these old QUEEN videos lying around and we would just sit around inbetween recording just watching all this QUEEN stuff, and some of their early shit was actually pretty cool."

"So, anyway James suggested "Stone Cold Crazy" and basically we just went for it. Actually for what it was, a quick in and out job, from a sound point of view I think it came out better than anything on the "...Justice" album. Put it this way, Jason (Newstead) was pretty happy when we walked out of the studio. Ha! Ha!"

"I think it's quite funny that we had this deadline to meet in early January, and now four months later I still don't think all the tracks have been completed for the album. As far as I understand it now, it's due for worldwide release in September."

"At one point we were thinking about releasing something in Europe to coincide with these dates at the end of May, and the idea was to put "Stone Cold Crazy" out as a 'B' side of a single but not have an 'A' side. Ha! Ha! So it would have been an 'A' side less single, which would have been pretty cool. But... as you know in Europe we're

signed to Phonogram, and the Elektra deal is that they have to release it first on the compilation before we can give the song to Phonogram."

As you mentioned, METALLICA *will* finally be hitting Europe again. What prompted this particular visit? "Well, as you know, we did these bunch of festivals last with OZZY OSBOURNE, QUEENSRYCHE and a few other bands which was pretty successful. And, basically we got approached to do the same festivals this year but actually headline them. At first we wasn't really that interested, but then John Jackson, our agent over there in London, was pretty persistent and said this could be a pretty cool thing to do. So, we thought about it and although no dates had actually been announced for last November, it was no secret that we *had* planned to tour then. So as everyone had been off for four or five months doing their own thing we thought it would be a cool thing to do the shows and get everyone in a mental frame of mind of being METALLICA again, before we sat down and began work on the next album."

"I know the people in the UK are probably disappointed that we're only doing three dates there, but this is *not* a full scale tour, we're just in between albums, so instead of playing four nights at the Hammersmith Odeon, two at Newcastle City Hall, three at the Playhouse in Edinburgh etc we're just playing the three shows in the bigger venues to accommodate all the fans. Don't forget we were initially approached to do these festivals on the continent, but we know we can't come to Europe without stopping off to say hello to the fans in the UK, so that's why we're playing Wembley, Birmingham and Glasgow. You'll always get the people who don't like band to play the bigger venues but what are we supposed to do? Book fifty nights at the Marquee or something?!"

To coincide with this European tour Phonogram are releasing "The Good The Bad & The Live: The 61/2 Year Anniversary 12" Collection", a box set including all of your EP releases to date - "Jump in The Fire", "Creeping Death", "The \$5.98 EP", "Harvester Of Sorrow", "One" - together with a three track EP featuring live recordings of "Harvester Of Sorrow", "One" and "Breadfan". Now don't you feel that it's a bit much expecting your fans to shell out £14.00 to obtain just three previously unreleased tracks? "Well, I remember we kinda had this conversation before when I was in Tokyo. As you know it's very difficult in England where the music industry works in weird ways in having to have twelve differing formats of singles and shit. And as much as we like to go well, we're METALLICA and we don't like to fuck the fans around and stuff, sometimes you have to play by the rules of every different country. See, the record company will argue that there *are* people who are into collecting different versions and shaped discs and shit, so why shouldn't they make it available to the people who are interested in getting this stuff? Anyway, the idea of this box set crap came up and, well, we decided to go along with it."

"I don't know if many people know this but when record companies release all these different coloured vinyl and shaped discs, more often than not the band doesn't get any royalties on sales because they are so expensive to manufacture, so really they're just looked at as promotional items. I mean, the bottom line is, if you already have the regular EP's and just want the three new live tracks then don't buy it, tape



it off your friends! I'm sure Phonogram won't appreciate me for saying that but what the hell, what more can I say? I know there are a lot of people who *haven't* got the EP's and obtaining them this way actually saves them around £6.00 so....

"Believe me, we don't make anything out of these kind of releases, and we also make sure that they are sold at virtual cost price so that the record company doesn't make a big cash-in and no one gets ripped off."

I can appreciate the record company wanting to release some METALLICA product to coincide with a tour. I guess that's *natural*. But what puzzles me is, why couldn't the live EP be released separately? "Well, as I said earlier, the original idea was to release the QUEEN song, but that couldn't happen so we had to look at an alternative. The reason we didn't want to release just a live EP is because we felt that that would be tacky. I dunno Bernard, what we've done is done now and all I can say is it seemed the best thing to do to play ball with the English record company and at the same time keep it very METALLICA."

These new live recordings were taken from a series of gigs you videoed in Seattle, Washington last August. I heard a rumour that you were planning to release a live METALLICA home video towards the end of the year. Is that correct? "You obviously heard that from someone who is not fully informed. Ha! Ha! Yeah, we have some live footage from this and we all think that those three days of filming came out a lot better than we thought, but we're not gonna be releasing a video this year. I mean, that just seems to be the standard thing. You know, release the album, do the tour and

CK IN BLACK



then here's the video for Christmas. So we've got this idea which we think is pretty cool and it's not been done by anyone before, but I think it's safe to say that you will not see a new METALLICA live video in the shops until at least 1992. I'm not gonna say anymore because we might be able to pull it off but, I dunno keep reading METAL FORCES Ha! Ha!

"So, Bernard what other hot rumours about METALLICA do you have? Ha! Ha!"

Well, actually there's one I heard about Kirk Hammett being kicked out of the band? "Ha! Ha! Yeah I heard that one the other day. That's pretty funny... anything else?"

No Lars, I've been really too busy recently to think up any more stories this week! "Ha! Ha! OK, I'll give you a call in a couple of weeks then! Ha! Ha!"

After this tour you're gonna start work on the new album. Do you have any material written yet? "No, in fact after we get off the stage in Glasgow we're gonna go straight into the dressing room and write the entire next album. Ha! Ha! Seriously though, we have a lot of new riffs and stuff and we're already to go but I couldn't say we had any 'songs' ready. But I'm just looking forward to getting creative again and going full steam ahead with METALLICA album number five after this tour."

Do you feel any pressures in having to follow up a hugely successful album like "...And Justice For All"? "Nah. It's only when I get asked the question that I even think about it. I mean, what's the point? You know that we don't worry about pleasing anyone other than ourselves. Does it really matter what some other fucker somewhere else thinks? We've now got so

many different groups of people into us, from the most hardcore fanatics, skin-heads to mainstream metallers and people in POISON T-shirts, that if you start contemplating who you are writing an album for then it'll end up being a lost fucking cause."

Now the dust has settled, what are your feelings about "...Justice" nearly two years on? "Me and Jason were listening to "Dyer's Eve" down at the rehearsal studio about three weeks ago and, well, it's pretty fuckin' progressive! I don't think in our wildest imagination it would be possible for us to write a more progressive song than "Dyer's Eve".

"Listening to the album now it's obviously very much a rhythm guitar and drum sounding album, and I think that what we've been getting into the last few months and listening to that QUEEN song we did, that most of the people who were asking where the low end was on "...Justice" album will not be as disappointed on the next album.

"I must admit that listening to "...Justice" now, I do wonder why we put three minute intros onto some of the stuff. Obviously that's what we were into at the time, but right now, I'm more into the songwriting style we had on "Ride The Lightning". I also know a lot of people found "...Justice" difficult to get into but I'm not gonna sit here and apologize for that. I mean, out of all the METALLICA albums to date, it's no secret that "...Justice" is by far the less accessible of them all, I just find it funny that it's sold better than the others by over 3 to 1. Ha! Ha! It also blows my mind when I try to imagine three and a half million people holding a

copy of your album. That's a lot of fuckin' people! And then you wonder why are these people into it? Ha! Ha! These are sometimes stupid questions you ask yourself.

"But looking back, personally, even though most people say that "Master Of Puppets" was the definitive METALLICA album, I think I would probably take "Ride The Lightning" as my most 'favourite' album. Not that I'm gonna criticise the other stuff. You know I hate all that shit when people say like 'Well, that band on the first album is not really us' Fuck you it was, it's got your band name right here. It cringes me when people talk like that. I mean, every interview that Joe Elliot (DEF LEPPARD) does, he always denies their first album. Ha! Ha!"

Now METALLICA have become a major arena act, how has it affected your private life? I mean, can you have a private life outside your home? "I really hate that word 'act'. 'Act', that's what Mensche (Peter Mensche, also from Q-Prime) calls bands. Erm... private life? I guess around here (San Francisco) it's pretty low key, I mean, where I live now is just a stoned throw away from the old pad where me and James had gone since 1983, where we had rehearsals, where we lived with Mark Whitaker and Dave Mustaine used to sleep on the couch. So in terms of being in the same area and being in the same environment then nothing much has changed. So when we go out and shit it's like 'Oh, there's those idiots from METALLICA again!' When we go out to the clubs it's generally the regular crowds who've seen us over the years, the same people who've seen us throw up outside and stuff. Ha! Ha! So

really, around here it's no big deal. I mean, there's quite a lot of cool places here we like to hang out. There's the Omni which is a bit like the old Marquee in London where the bar is separate from the main venue area so you can actually have a conversation with someone without having to yell at fuckin' 110 decibels into their ears. Ha! Ha! The Stone is still happening, and there's also this kinda bar place that we like to go where they brew their own beer out in the back. It's probably the closest here you can get to an authentic English vibe, which is pretty cool!

"But going back to your original question. Obviously if we go out of town or if we're on tour then it's a lot different. But you really learn to deal with the situations, and it's not really too difficult to keep a low profile if you want to."

Finally Lars, this is the first time we've spoken to you since our '89 Readers Poll Results in MF47, where once again, despite not releasing a new album or even touring the UK, you still managed to scoop most awards. "Yeah, great. I mean, without saying again what I said a year ago, it continues to amaze me that we still did so well, even as you say, we done dog-shit in the UK. It seems even when we keep a low profile that the kids still remember us. I mean, even in your Readers Album Chart I still see "...And Justice For All" in the top 3 every month, now two years after its release, that's really cool. I think the most satisfying thing to me is that even though we have become a 'major arena' band in the States and shit it seems that a lot of the people who were into METALLICA in those early days still give a fuck, that's cool." ■

RECORDS FOR SALE

GET the debut release from Pelican Crook, the best in raunchy, loud rock 'n' roll. \$5.00 to: David Harman P.O. Box 781, Graham, N.C.27253 USA.

SPECIAL NOTICES

YOUR DEMO PROMOTED BY PROFESSIONALS ON CD

FOR ONLY £195

sae to:

PAR SERVICES
16 ELM DRIVE
EAST GRINSTEAD
RU19 3UH ENGLAND

WANT TO REACH AMERICAN LABELS? We can help. We have personal access to major U.S. labels and can get your demo heard by those who really matter. Details: Send large S.A.S.E. 33 Mandarin Place, Grove, Oxon. OX12 0QH.

EXPOSURE

The Ultimate Form of Promotion

A 500 name quality mailing list with the top Record Companies, Magazines, Radio Stations, and Consumers spanning 20 countries and 5 continents sent to you on pressure sensitive labels to apply on jet paks or envelopes. An easy way to spread your name and sell merchandise fast! Send \$29.95 U.S. to Midwest Management, Dept MF-A, P.O. Box 2112, Highland Park, IL 60035 U.S.A. 708-433-9100

CHECK FLAG A new company producing stage backdrops for rock bands. Prices from £125.00. Call 01-274 5592.

FOR SALE

COMICS & LAMINATED PASSES. Titles include: Aerosmith, AC/DC, Bon Jovi, Def Leppard, Guns 'N' Roses, Iron Maiden, Kiss, Metallica, Mötley Crüe, Pink Floyd, Slayer, Stones, etc. Comics £4.00 inc P&P. Passes £8.00 inc P&P. All official. Cheques/P.O.s to: Amazing Records, 236 Bradford Road, Wakefield, West Yorks WF1 2BA. Tel: 0924-379912.

BIGGEST, CHEAPEST METAL T-SHIRT selection anywhere - you name it, we've got it. SAE, 23 Vicars Lane, Newcastle Upon Tyne, NE7 7NS.

THE CHEAPEST LIST - patches, badges, postcards, t-shirts, tour books, back patches, pendants, scarves, flags, pic discs and rarities, best prices, best selection, free catalogue, please write to: **WHIPLASH RECORDS**, Unit 7, 33 Virginia Street, Glasgow G1 1TV. Open 7 days 10am till 5.30pm.

BIGGEST METAL T-SHIRT SELECTION available. You name it, we got it. S.A.E. 23 Vicars Lane, Newcastle Upon Tyne NE7 7NS.

METAL MERCHANDISE T-Shirts, Patches, Badges plus lots more. S.A.E. for list: M.M. (Dept. MF) 9 Dundas Road, Stirling, FK9 5QS, Scotland.

HEAVY METAL T-Shirts; Patches; Pendants; Flags; Tour Programmes and much more. Maiden; G'n'R; Kiss; Leppard; Metallica, etc. Britain's best prices. Lists, SAE, Temptations, Chez Nous, Rue Rocheuse, St. Peters, Guernsey, C.I.

GUITAR ALBUM 50 mins of the fastest meanest heaviest melodic guitar music you will ever hear anywhere. On TDK SA cassette costing £6.50 P&P. Cheques, P.O.s payable to: Out Of A Dream Music, 16 Connaught St., London W2 2AG.

ARDKORE ... Campaign for Nuclear Destruction T-Shirts ... Info. £6.50. Cheques payable to S. Hoggart, 10 Askrigg Road, Stockton, Cleveland TS18 4JH.

SECTIONS AVAILABLE

PERSONAL
PEN FRIENDS
MUSICIANS
WANTED
MUSICIANS
AVAILABLE
RECORDS WANTED
RECORDS FOR
SALE
SPECIAL NOTICES
RECORD FAIRS
MISCELLANEOUS

RATES:

20P Per Word (inc VAT)
30P Per Word Bold Type (inc VAT)
Single Centimetre Column £5.00 (inc VAT)
Minimum Size 3cms x 1 Column
No Box Number available.
Fill Out Order Form and Send it with Cheque or Postal Order to:

FORCE TEN LTD
46-48 OSNABURGH STREET
London NW1 3DD

THE PUBLISHERS RESERVE THE RIGHT TO REFUSE OR WITHDRAW ADS AT THEIR DISCRETION



CLASSIFIED

PLEASE INCLUDE MY ADVERTISEMENT

Under the heading.....

For.....insertion(s) Commencing..... 1990

I Enclose a Cheque/P.O. for £.....

No. of Words (Standard Type).....

No. of Words (Bold Type).....

NB Cheques or Postal Orders only - Cash not accepted Cheques etc. to be made payable to FORCE TEN LTD.

Deadline: 8th day each month prior to publication date.

Name.....

Address.....

Post Code.....

Name, address and telephone number must be paid for if included in the advertisement.

ROCK PATCHES. Badges, Postcards, T-Shirts, Scarves. Send SAE for list. CM Sales, Dept MH, P.O. Box 46, Romford RM1 2QE.

VOCALIST needed. Powerful modern metal style. Full set rehearsed, demo recorded and management waiting 0273 515373.

VAIN CLOTHING

T-SHIRTS IN STOCK

(*SWEATSHIRT AVAILABLE)

£7.99

AUTOPSY ALBUM SLEEVE
PARADISE LOST LOGO
PARADISE LOST "SKULLS" WHITE
PESTILENCE "CONSUMING THE DEAD"
BOLT THROWER LOGO
EXCALIBUR "NEON LIGHT"
SADO PROMO WHITE (XL ONLY)
WATCHTOWER LOGO WHITE (XL ONLY)

£9.25

ALL WITH BACKPRINTS

FAITH NO MORE "REAL THING" WHITE
ALMIGHTY POWER TOUR '90
HELLOWEEN "WALKING PUMPKIN"
HELLOWEEN "FUTURE WORLD"
KREATOR "BEHIND THE MIRROR"

KREATOR "OUT IN THE DARK"
KREATOR "PLEASURE TO KILL"
KREATOR "EXTREME AGGRESSION"
VOIVOD "THRASHING RAGE"
VOIVOD "DIMENSION HATROSS"
V2 LOGO WHITE
RUNNING WILD "PORT ROYAL"
RUNNING WILD "READY FOR BOARDING"
TANKARD "MORNING AFTER"
TANKARD "ALIEN"
TANKARD "HAIR OF DOG"
MORDRED "FOOLS GAME"
WATCHTOWER "CONTROL & RESISTANCE"
RAGE "WARSHIP"
SLAYER "SPILL SOME BLOOD"
TESTAMENT "GREENHOUSE"
AXL ROSE "PORTRAIT"
SLASH "HISTORY"

T-SHIRTS £7.99 & £9.25 SWEATSHIRTS £14.99
ALL PRICES INCLUDE POSTAGE & PACKING



SERVICES AVAILABLE

CASH ON DELIVERY SERVICE £2.00
ADDITIONAL COST PHONE 0422 347717
(24HR PHONE LINE)

OR SEND CHEQUES/P.O.'s TO

VAIN CLOTHING, 2 COVENTRY STREET, SPRINGHALL LANE, HALIFAX, W. YORKS HX2 0BX

CATALOGUE SENT WITH ALL ORDERS
VAIN CLOTHING CATALOGUE AVAILABLE - OVER 50 PAGES
BRIMMING OVER WITH MASSES OF MIND BLOWING MEGA
METAL MERCHANDISE - T-SHIRTS, JEWELLERY,
PATCHES, BADGES, LEATHER WEAR, JACKETS, JEANS,
ALL TYPES OF HM AND ALTERNATIVE WEAR. ALL AT A
PRICE YOU WON'T BELIEVE!! SEND TWO FIRST CLASS
STAMPS TO ABOVE ADDRESS

METAL VIDEOS BY MAIL. Mega selection inc. live concerts Megadeth, Metallica, Queensrÿche., Send large S.A.E. for list. T.M. Horton, P.O. Box 593, Portslade, Brighton BN4 1LN.

ALCHEMY and **POKER** Rox Metal Wear Jewellery, send for FREE 24 page colour catalogue, to: **SELECT** 172 Weelling Street, Long Eaton, Notts NG10 4HS.

MUSICIANS

MANAGEMENT COMPANY looking for new bands and artists for record deals. Contact Impact Productions U.K. Tel: 0253 54059.

MUSICIANS WANTED

DRUMMER and vocals urgently needed for Basingstoke based band. Gigs awaiting. Phone 0256 470149.

WANTED GROUPS to play gig(s) in Greece. Info and details to: George the Greek, Standby Hall, Hampden Street, Nottingham NG1 4FW.

AMBITIOUS DRUMMER wanted for power thrash group with strong original material, transport and rehearsal hall. Must be versatile but fast! Reading (0734) 573073.

VOCALIST (Female/Male, 17-20) for Bedford band (influences: Testament, Metallica, Metal Church). Needs talent, commitment, humour. John 0234 64801.

PEN FRIENDS

FETISH TROUBLE! Long haired males required to ease my torment. (Go on I'll tell you all about it! Long, warty, rambling letter and photo would do wonders!) Actually, I'm lacking creative inspiration, so anyone feeling helpful, write now! I'm female, mad as a hatter and into stuff like Janes Addiction, Faith No More, Almighty, LA Guns. Emily the Cheesecake, 10 Dorothy Street, Reading RG1 2NL.

HI! I'm into all kinds of metal from Wasp to Malmsteen and all points in between. I'm looking for friends anywhere, especially you! Female roleplayers especially welcome! Interested? Contact Sav, 90 Bramcote Lane, Chilwell, Nottingham, England.

MALE THRASHER from U.S. interested in hearing from males or females across the country. All letters will be answered. David, P.O. Box 781 Graham, N.C. 27253 U.S.A.

FEMALE 23, tall, attractive, into heavy rock, metal etc. seeks tall long haired male 22+ for gigs, pubs etc. Photo if possible Lesley, 8C Bewick Road, Gateshead, NE8 4DP.

THE NEW HM GEAR

COLOUR CATALOGUE'S

OUT NOW! - RING

0494 771759 FOR YOUR

FREE COPY.

16 PAGES OF STUDD LEATHER - JACKETS 'N' JEANS - RINGS - EARRINGS - BROOCHES - ACCESSORIES - BACKPATCHES - FOOTWEAR - PENDANTS - CHOKERS - OFFICIAL PATCHES - PLUS FOUR PAGES OF THE LATEST OFFICIAL TOUR SHIRTS - ALL BY FAST MAIL ORDER!

TOUR de FORCE

ADMIT-ONE



■ **IRON MAIDEN** vocalist **BRUCE DICKINSON** heads out for a solo tour in June to promote his new "Tattooed Millionaire" LP. The line-up of his touring band will feature Janick Gers (guitar), Andy Carr (bass) and drummer Dickie Fliszar. They play: Newcastle Mayfair June 19th, Nottingham Rock City 20th, Walsall Junction 10 21st, Glasgow Barrowlands 23rd, Manchester International II 24th, Birmingham Hummingbird 26th and London Astoria 27/28th. Tickets are £8 except for London where they are £9.

■ **MARCH TO THE GRAVE** continue their 1990 tour plans with dates at: Coalville Railway Hotel May 26th, Leicester Royal Mail June 2nd, Lincoln Cornhill Vaults 8th, Boston Indian Queen 9th, Sileby Fountain Inn 27th, Cambridge Globe Inn 30th, Sewstern Village Hall July 13th, Leicester Royal Mail August 4th, Peterborough Chain And Sprocket 11th.

■ **FISH** continues to promote his "Vigil In A Wilderness Of Mirrors" LP with dates at Poole Arts Centre July 2nd, St Austell Cornwall Coliseum 3rd, Aylesbury Civic Centre 4th and London Royal Albert Hall 9th.

■ London based rockers **THE THIRD MAN** will be playing Cleethorpes Jezebels May 25th, Newbridge Memo Hall 27th, Birmingham Edwards No.8 28th, Newcastle Under Lyme Bridge St Arts Centre 31st.

■ **BONHAM** have lined up their first UK dates to support last years "The Disregard Of Timekeeping" LP. They play: Bradford Queens Hall May 24th, London Marquee 25th, Dudley JB's 26th, Dudley Himley Hall Park (Youth Festival Of Arts, Music And Enterprise) 28th. They will be releasing a new single, "Wait For You" on May 21st to coincide with the dates.

■ June sees the return of the **DOGS D'AMOUR** who have recently been recording with producer Ric Browde in LA. They will release a new single, "Victims Of Success" and will play Glasgow Barrowlands June 12th, Nottingham Rock City 13th, Manchester International II 14th, London Astoria 15th and Walsall Junction 10 16th.

■ **SACRED REICH** play a one-off show at the London Astoria on June 8th to promote their latest album "The American Way". A more extensive SACRED REICH tour will be announced for later this summer. Support at the Astoria show will come from **TORANAGA**.

■ Brazilian thrashers and MF Readers Poll winners **SEPULTURA** play: London Marquee May 27th and 28th.

■ Sub Poppers **MUDHONEY** play three nights at London's Fulham Broadway Hibernian June 19th, 20th and 21st. Tickets, priced £6.00, are now on sale.

■ **RED HOT CHILI PEPPERS** play: London Brixton Academy June 6th, Birmingham Hummingbird 7th, Leeds University 8th, Manchester Apollo 10th.

■ **DEATH ANGEL** play: Nottingham Rock City June 5th, Bradford Queens Hall 6th, Bristol Bierkeller 7th, London Hammersmith Odeon 9th. Support on all dates will come from **VICIOUS RUMORS** and **FORBIDDEN**.

■ **DIRTY TRYXX** play: Bristol Fleece And Firkin May 23rd, Leicester Princess Charlotte 30th, Bury Derby Hall June 1st, London Walthamstow Royal Standard 6th, Oxford Dolly 12th, Derby Rockhouse 13th, Stoke Wheatheaf 14th, Bradford Queens Hall 15th, Tonyandy Naval 16th, Llanharan RFC 17th, East Ham Ruskin Arms 24th, Workington Carnegie July 6th.

■ Glamsters **TIGERTAILZ** play: Nottingham Rock City May 28th, Norwich UEA 29th, Milton Keynes Woughton Centre 30th, Bournemouth Academy 31st, Plymouth Warehouse June 1st, Exeter University 2nd, Birmingham Goldwyn's 4th, Bradford Queens Hall 5th, Manchester International 26th, Middlesbrough Town Hall 7th, Edinburgh Mayfair 8th, Glasgow Carlton Studios 9th, Newcastle Mayfair 10th, Cardiff St Davids Hall 11th, London Astoria 12th, Leeds Irish Centre 13th, Sheffield University 14th.

■ **SARATOGA** have added the following dates to their "90 With Fire" tour: Cardiff Bogies May 26th, Llanharan Rugby Club 27th, Downham Market Town Hall June 2nd, Walthamstow Royal Standard 14th.

BANDSTAND PRESENTS

DEATH ANGEL

FORBIDDEN

+

Vicious Rumors

TUESDAY 5th JUNE
NOTTINGHAM ROCK CITY
Talbot Street, Nottingham
Tickets: £6 advance available from Rock City (0602 412544 - Box Office) & usual agents

WEDNESDAY 6th JUNE
BRADFORD QUEENS HALL
Morely Street, Bradford
Tickets: £6 advance from Bradford Queens Hall (0274 392712 - Box Office) & usual agents

THURSDAY 7th JUNE
BRISTOL BIERKELLER
All Saints Street, Bristol
Tickets: £6 advance from Bierkeller (0272 268514) & usual agents

SATURDAY 9th JUNE
HAMMERSMITH ODEON
Queen Caroline Street, London
Tickets: £7.50 available from Odeon Box Office 748 4081
Ltb, Premier, Prowse, Ticketmaster, Stargreen

■ **THE GRIP** return to the live arena in June along with **SWEET ADDICTION** in support. They play: Derry Union Hall June 1st, Belfast Rosetta 2nd, Newcastle Under Lyme Bridge St Arts Centre 4th, Doncaster Jug 5th, Warrington Parr Hall 6th, Aberdeen Ceasars Palace 8th, Edinburgh 9th and London Astoria 21st.

■ **ROBERT PLANT** will be touring to support his recently released "Manic Nirvana" LP with solo star **ALANNAH MYLES** in tow. He plays Sheffield City Hall June 1st, Edinburgh Playhouse 2nd, London Hammersmith Odeon 4-5th, Birming-

ham NEC 7th, with the possibility of further shows being added.

■ Canadian solo star **ALANNAH MYLES**, will be making a headline appearance at London's Town And Country Club on June 10th. MYLES has recently secured a top three UK hit with "Black Velvet", taken from her eponymous solo LP on Atlantic records, and is currently on tour with **ROBERT PLANT**.

■ **THE RED DOGS** play Plymouth Academy May 25th and Dudley JB's 26th.

BONHAM



BRUCE DICKINSON

tattooed millionaire

The Debut Soló Album
Now Available on LP • TC • CD

Produced & Engineered by Chris Tsangarides • Mixed by Nigel Green



UK TOUR - JUNE 1990

TUE 19 NEWCASTLE Mayfair
WED 20 NOTTINGHAM Rock City
THU 21 WALSALL Junction 10
SAT 23 GLASGOW Barrowlands

SUN 24 MANCHESTER International II
TUE 26 BIRMINGHAM Hummingbird
WED 27 LONDON Astoria Theatre
THU 28 LONDON Astoria Theatre

Bruce Dickinson's First Novel
"The Adventures Of Lord Iffy Boatrace"
Is Now Available. Published By
Sidgwick And Jackson

